

Hawaiian Perspectives on Video Games:
Oppression, Trauma, Politics and Pedagogy

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Futurity

Dedication:

I ola nā pulapula i kēlā me kēia au.

Nā Mahalo:

To my mother and grandparents, Leinā'ala, Linda and Kauwila for letting the roots of our family tree be the ever expanding branches for our knowledge. To my ipo, Kamaluonālani and our kamaiki Kupuaikamakalehua for the outpour of affection, inspiration, drive and patience you have given me during this research project.

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Abstract

This thesis deals primarily with imag(in)ing Hawai'i in video games. The displacement of our people, natural resources, language, culture, religion, history, sounds, values and practices have become so normalized that it seeps into various aspects of modern pop-culture of Westerners and Japanese alike. These people and their structures have continued to be infatuated with the brochure version of Hawai'i while making efforts to prostitute our culture leaving lasting impacts on the cognition of Hawai'i. Recently, video-games have become participatory in this form of oppression and have attempted to, on multiple occasions, strip us of our power and authority to self-determination because foreigners' depictions of Hawai'i have become the foreground image. However, acknowledging that the highest form of critique is creation, this piece focuses on de-constructing foreign imag(in)ings as well as re-constructing appropriate cultural protocol for depiction of this place, Hawai'i.

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Introduction/The Walkthrough:

During the Christmas of 1998, I received a Yellow Gameboy Color¹ and fell in love with gaming. As a young child, I was infatuated by a video game² creating a diegetic³ world that I could become immersed in. I was equally awestruck by my ability to influence the process of an outcome of a storyline despite false image restrictions. I could make the story easier, more difficult, or create a never ending story. Eventually, I learned that the study of this process was known as ludology⁴ in the early 2000's. Video games are a means of expressing the languages of sound, imagery and story telling. Video games are a literal interpretation of a visual text because they are assigned a compilation of many codes in the form of words and numbers placed into a ROM⁵ system. The function of the ROM in an emulator⁶ or video game system is to output

¹ Nintendo. *Nintendo Gameboy Color*, 1998.

² Mark J. P. Wolf, *The Medium of the Video Game*, 1st ed. (Austin: University of Texas Press, 2001), 14. "Defining what is meant by 'video game' is more complicated than it first appears. . . In its strictest sense, we might start by noting the two criteria present in the name of the medium; its status as 'video' and as 'game'. For further definitions about video games, see pages 14 – 19.

³ Ibid., 13: "This is the 'world' seen on-screen, where the characters exist and where the story's events occur."

⁴ Mark J. P. Wolf, *The Video Game Theory Reader* (Routledge & Kegan Paul, 2003), 11: "The study of play."

⁵ Merriam-Webster Dictionaries, s.v. "ROM" accessed January 14, 2017, <https://www.merriam-webster.com/dictionary/Rom>: a usually small computer memory that contains special-purpose information (such as a program) which cannot be altered.

⁶ Merriam-Webster Dictionaries, s.v. "Emulator" accessed January 14, 2017, <https://www.merriam-webster.com/dictionary/emulator>: Hardware or software that permits programs written for one computer to be run on another computer.

functions and imagery. I invested countless hours playing many video games, but one game in particular actually angered me as a child, the game was *Pokémon Blue*.⁷

Pokémon Blue is a game where a young child traverses the world in search of new Pokémon (a shortened name for Pocket Monsters). There are many quests that deal largely with developing friendships, battling monsters to empower one's self, and combating others while discovering ways to answer riddles and puzzles.

What angered me about this game is that, I would make a lot of progress in the storyline but I would have to constantly regress because I did not know how to save the game state. The reason I did not know how to save it is because I could not speak, read, or write in English. At that point in my life I only spoke, read and wrote in 'ōlelo⁸ Hawai'i.⁹ This level of exclusion from the experience of the game angered and

⁷ Nintendo and Game Freak. *Pokémon Blue Version (United States Edition)*, Nintendo Gameboy Color, 1998.

⁸ Mary Kawena Pukui and Samuel H. Elbert, *Hawaiian Dictionary: Hawaiian-English, English-Hawaiian*, Rev. and enl. ed (Honolulu: University of Hawaii Press, 1986), 62: Language, speech, word, quotation, statement, utterance, term, tidings; to speak, say, state, talk, mention, quote, converse, tell; oral, verbatim, verbal, motion.

According to *Chicago Manual Style Handbook*, the footnote entry of this publication should be that of a dictionary. However, in this document, I will intentionally cite this footnote entry as a book as it serves as an invaluable cultural publication by these revered scholars which far surpasses the expectations of a dictionary.

⁹ Abraham Fornander, *Fornander collection of Hawaiian antiquities and folk-lore ...*, Memoirs of the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural History ; v. 4-6 (Honolulu, HI, Bishop Museum Press, 1916), 21 - 22. Eia Hawai'i, he moku, he kānaka. Here is Hawai'i, a land, a people. I use this definition of Hawai'i to illustrate that we are connected genealogically to this place and to state that the way the land continues to be abused, so too have our people. An equivalent English terminology to illustrate this concept is strata. As Hawai'i, we use many different identifiers because terminology like Hawaiian was projected unto us by foreigners. Some examples of identifiers include: Po'e 'Ōiwi Hawai'i, Po'e Hawai'i and Kānaka Maoli. The many different descriptors we use are also exemplary of the diversity of Hawai'i.

frustrated me because I always felt that I had the potential and ability to connect to the story on a deeper level. However, I did not initially have this opportunity because of language barriers. At that point in time, I began to ponder whether or not somebody would develop a Video Game in ‘ōlelo Hawai‘i about mo‘olelo¹⁰ Hawai‘i. I found that a void of Hawai‘i Video Games created an internal tension for students, who wanted to immerse themselves in a progressive society while normalizing a linguistic practice of speaking primarily or exclusively in ‘ōlelo Hawai‘i.

Twenty years have passed. Platform games of many different genres have begun to *display* Hawai‘i. However, none have been made exclusively in ‘ōlelo Hawai‘i. Like colonialism, video games have integrated and depicted Hawai‘i as a destination for military warfare, sports enthusiasts and tourism while neglecting our language and experiences. None of these games have made a conscious effort to depict an experience of Hawai‘i for its Indigenous people nor have they followed appropriate protocol for Indigenous people and landscapes to be depicted. In fact, the lack of research by developers manifested into the mistranslation of what they believed to be the “authentic”¹¹ Hawai‘i. Many games that have previously depicted Hawai‘i have normalized structural native historical trauma¹² by providing harsh reminders of military

¹⁰ Pukui and Elbert, *Hawaiian Dictionary*, 254: Story, tale, myth, history, tradition, literature, legend, journal, log, yarn, fable, essay, chronicle, record, article; minutes, as of a meeting. Mo‘olelo is both Quantitative and Qualitative in nature because it focuses on correlational surveys of grounded theory and narrative.

¹¹ Laiana Wong, “The Revitalization of Hawaiian,” *Anthropology Education Quarterly* 30, (1999): 11. “Claiming that only that which has been passed down from a previous time as authentic is problematic for the simple reason that its own authenticity may have been called into doubt by its predecessors.”

occupation and gentrification, cultural drive-bys,¹³ language loss, land seizure and appropriation of our culture. Like many oppressed people, my life is a case study; it is a case study of dually opposing forces, namely colonization and rehabilitation. Therefore, this research piece will portray a personal narrative that requires that a colonized people's research is heavily influenced by knowing more about ourselves.

When we think of our futures, we often remix kū'ē.¹⁴ It is not all together a negative thing. However, we must also acknowledge that terminologies like kū'ē are not ideas of sovereignty or freedom that occur prior to the overthrow of 1893 because it seldom appears in nūpepa Hawai'i or mele in this time. By stating this point, I emphasize that our futures do not have to be reactionary. This does not underscore a world where colonization has no agency in our lives because it currently does. However, it seems to be a trope that the textual occupation of the land has been forcibly

¹² Natalie Avalos Cisneros, "Indigenous Visions of Self-Determination: Healing and Historical Trauma in Native America," *Global Societies Journal* 2, no. 0 (January 1, 2014), 9 <http://escholarship.org/uc/item/6x06c2x6>. Historical trauma meaning: "a form of prolonged or chronic grief resulting from forms of genocide, such as, settler state policies of extermination, removal, and forced assimilation. Historical trauma resembles post-traumatic stress disorder (PTSD), however, it results in a psychic and spiritual wounding that persists over generations."

¹³ The phrase drive-by is a popular one in Hip-Hop music to describe the slowing-down of a car to commit a shooting, many times anonymously. However, the term cultural drive-by is one I developed in Kumu Lia O'Neill Moanike'ala Ah-Lan Keawe's 'Ike Maka – Visual/Cultural Knowledge class in 2016. It is a term I created to exemplify the violent nature of cultural tourists pointing and shooting at Indigenous knowledge, people, and landscapes with little to no understanding of Indigenous knowledge, people and landscapes and sometimes profiting from these shots. This semiotic experience may trigger different memories for people who have experienced a cultural drive-by.

¹⁴ Pukui and Elbert, *Hawaiian Dictionary*, 172: To oppose, resist, protest.

reactionary to a negative narrative as opposed to existing in its own ea¹⁵ or pulapula.¹⁶

As a colonized society, it is understandable even normative to develop and think in this cycle. Again, this is not all together bad because it does honor a historiocity of Hawai'i versus colonial lifeways. The issue lays within narratives that procure indigenous future-imaginary or future narrative as contingent upon and reactionary to colonization.

Meaning, we can only express ourselves through "lyric" by flowing on one "master" beat. I posit through this research that this situation should not be our only narrative. We should be able to imagine ea and pulapula before the colony, and we accomplish it by stepping out of the cypher.

By stepping out of the cypher/colony, we create our own agency; we create images of ourselves. By creating this metaphorical honua¹⁷ of an archive, we can remix how we understand knowledge and relationship schemes. In this introduction, I would also like to emphasize that I walk between different text-styles in this particular textuality. Meaning, I use different textual realms to convey a message and to express that they are not only cohesive, they grow together. The primary textual realms or methodologies that will be the vessel for this journey are 'ōlelo Hawai'i, ludology,

¹⁵ Ibid., 36: Sovereignty, rule, independence; Life, air, breath, respiration; To rise, go up, raise, become erect; To smell.

¹⁶ Ibid., 352: Offspring; rehabilitation.

¹⁷ Catherine Tatge and Kekuhi Kanahele, *Holo Mai Pele* (Pacific Islanders In Communications, 2004): in this movie Hālau 'o Kekuhi suggests that the hula performers as a unit are a wa'a and should move as a wa'a; Pukui and Elbert, *Hawaiian Dictionary*, 80: Land, earth, world; background, as of quilt designs; basic, at the foundation, fundamental; Middle section of a canoe; central section of a canoe fleet, as fishing iheihe fish; main section, as of an army. I use the multiplicity of these definitions to illustrate that the honua, the center of the canoe or wa'a, is the individual practitioner of Hawai'i Hana No'eau.

remixology, technology, policy, decolonial futurity and psychology.¹⁸ I use these terms in conjunction not to alienate but to liberate/translate ideas and concepts into different languascape.¹⁹ I also assert that these languascapes, like the veins of an island, grow on parallels but intersect as an ocean despite attempts to hinder the process. This joint of growth creates a cypher, where people, especially our own should not feel alienated.

In the semiotic languascape of chanting there is a practice referred to as ‘apo leo²⁰ or voice snatching. At the end of lines where an a, e, o, or u appears, the line is alternatively extended with i (ai, ei, oi, ui). ‘Apo leo practitioners have made it a game to continue to snatch our voice by extending intimidation and limitations through colonization. It serves as a reason for our text-styles and textualities in the cypher that may “rhyme” or sound repetitious. We are forced to create iterations which incorporate kumu,²¹ kaona,²² and kuleana²³ that are the tree, branch and flower of the same entity.

¹⁸ For brief descriptions of selected terminology please refer to the Glossary.

¹⁹ Language and Landscape as the same entity.

²⁰ Pukui and Elbert, *Hawaiian Dictionary*, 29: Magical voice snatching (a sorcerer was believed able to snatch a victim's voice so that he could not chant or sing); to snatch a voice thus.

²¹ Ibid., 130: Bottom, base, foundation, basis, title (as to land), main stalk of a tree, trunk, handle, root (in arithmetic); Beginning, source, origin; Beginning, source, origin.

²² Ibid., 182: Hidden meaning, as in Hawaiian poetry.

²³ Ibid., 179: Right, privilege, concern, responsibility, title, business, property, estate, portion, jurisdiction, authority, liability, interest, claim, ownership, tenure, affair, province; reason, cause, function, justification.

This “i” repetition protects ourselves and our voices. It resembles nehenehe,²⁴ ‘owē²⁵ and kīkē ‘alāna,²⁶ or the repetitive nature of sounds such as the crackling of a new lava flow, or creation. These three types of verses (nehenehe, ‘owē and kīkē ‘alāna) follow the same trinary but the introduction and conclusion are the figurative hook on these songs.

Theoretical Framework

Ua lehulehu a manomano ka ‘ikena a ka Hawai‘i.²⁷

Today in Hawai‘i, pressured by the hands of colonization, our honua have been carved out by both indigenous and foreign perspectives. These perspectives should be analyzed as individual phenomenon. Although the individual phenomenon exists, they also contribute to the larger identity that is Hawai‘i. These kuana‘ike²⁸ paradoxically portray the strength of two opposing forces upon indigenization: colonization and

²⁴ Ibid., 264: To rustle, as leaves or the sea; rumbling; groping with the hands, as in searching. Nehe lani, rumbling of thunder in the sky.

²⁵ Ibid., 294: Murmuring, rustling, sighing, whining, as of surf, leaves, water, wind, a bullet.

²⁶ Ibid., 149: Crashing sound, as of lava rock (‘alā) smiting rock, or as made by an active lava flow.

²⁷ Mary Kawena Pukui, *‘Ōlelo No‘eau: Hawaiian Proverbs & Poetical Sayings*, Bernice P. Bishop Museum Special Publication ; 71 (Honolulu, Hawaii: Bishop Museum Press, 1983), 309: Great and numerous is the knowledge of the Hawaiians.

²⁸ ‘Aha Pūnana Leo, Kōmike Hua‘ōlelo, and University of Hawaii at Hilo. *Hale Kuamo‘o, Māmaka Kaiao: A Modern Hawaiian Vocabulary: A Compilation of Hawaiian Words That Have Been Created, Collected, and Approved by the Hawaiian Lexicon Committee from 1987 through 2000* (Honolulu: University of Hawai‘i Press, 2003), 95: Perspective. Alternatively, one could use ‘ikena to mean perspective.

rehabilitation. There is also potentiality for spaces outside and between these opposing forces.

‘Ikena Hawai‘i,²⁹ as a qualitative³⁰ research methodology, explores the interconnectedness of many different aspects of Hawai‘i life and knowledge through individual lived experience. Within this theoretical framework, phenomenology³¹ of Hawai‘i is tethered together by different forms of colonization. To gather a better

²⁹ Pukui and Elbert, *Hawaiian Dictionary*, 97. ‘Ikena meaning: “View, seeing, knowing, association, scenery, knowledge” The phrase ‘Ikena Hawai‘i is the almagation of the terms ‘ikenā: a way of viewing, seeing, knowing, associating, scenery, and knowledge alongside the term, Hawai‘i: a term connecting the land and its people. When the phrase is uttered by a fluent speaker of ‘ōlelo Hawai‘i, ‘Ikena Hawai‘i may have a double meaning which could be visually represented as ‘ike-na Hawai‘i, meaning knowledge belonging to Hawai‘i. I am revealing, that ‘Ikena Hawai‘i, as a research methodology, is an ancestral knowledge and perspective.

³⁰ Norman K. Denzin and Yvonna S. Lincoln, *Handbook of Qualitative Research* (Thousand Oaks: Sage Publications, 1994), 2: “Qualitative research is multi-method in focus, involving an interpretive, naturalistic approach to its subject matter. This means that qualitative researchers study things in their natural settings, attempting to make sense of, or interpret phenomena in terms of the meanings people bring to them.”

³¹ Merriam-Webster Dictionaries, s.v. “Phenomenologies” accessed February 1, 2018, <https://www.merriam-webster.com/dictionary/Phenomenologies>: the way in which one perceives and interprets events and one's relationship to them in contrast both to one's objective responses to stimuli and to any inferred unconscious motivation for one's behavior.

understanding of this framework, I am also coding in aspects of semiotics,³² ontology,³³ and epistemology.³⁴ The following disciplines are neither comprehensive nor exhaustive, they are simply disciplines that have many different methodologies: Hālau o Laka, Kūkulu Aupuni, Kumu Kahiki, Mālama 'Āina and Mo'olelo 'Ōiwi.³⁵ Through these disciplines of 'Ikena Hawai'i, I will be conducting research on video games which have been previously released that depict Hawai'i.³⁶

³² Lia O'Neill Moanike'ala Ah-Lan Keawe, *Ki'i Pāpālua: Imagery and Colonialism in Hawai'i*, Theses for the Degree of Doctor of Philosophy (University of Hawaii at Manoa). Political Science ; No. 5043, 2008, <http://hdl.handle.net/10125/20844>, semiotics is the process of how meaning is constructed and then understood. Later, I will revisit the concept of semiotics in subsequent sections of this text. Perhaps for now, it might be useful to think of semiotics as a means of communication. A kind of communication which includes words, images, gestures, scents, tastes, textures and sounds used as signs or codes to convey a message.

³³ Manulani Aluli Meyer, *Ho'oulu: Our Time of Becoming: Collected Early Writings of Manulani Meyer*, 1st ed.. (Honolulu, Hawai'i: 'Ai Pōhaku Press, 2003), 188: quintessential aspect of human experience.

³⁴ Ibid., 194: endemic to place, specific to genealogy, unique to the hopes of passed relatives, and alive within practices of Hawaiians today.

³⁵ "Hawai'inuiākea School of Hawaiian Knowledge." Accessed August 2, 2016. <http://manoa.hawaii.edu/hshk/kamakakuokalani/>. Areas of concentration as stated by Hawai'inuiākea School of Hawaiian Knowledge: "Hālau O Laka: Native Hawaiian Creative Expression. Kūkulu Aupuni: Envisioning the Nation. Kumu Kahiki: Comparative Hawai'inuiākea and Indigenous Studies. Mālama 'Āina: Hawaiian Perspectives on Resource Management. Mo'olelo 'Ōiwi: Native History and Literature."

³⁶ Expansive list on next page.

Table 1: Video Games Displaying Hawai'i

Theme & Duration of Impact	Video Games Displaying Hawai'i	Developer & Release Date
Appropriation/ Military Occupation, Flux	<i>Civilization V</i>	Firaxis Games 2010
Appropriation, 60:00 – 80:00	<i>Nancy Drew: The Creature of Kapu Cave</i>	Her Interactive 2006
Appropriation, Flux	<i>Pokémon Sun and Moon</i>	GameFreak 2016
Appropriation, 60:00 – 80:00	<i>The Sacred Mirror of Kofun</i>	Interactive Inc 1996
Appropriation, 60:00 – 80:00	<i>Town & Country Surf Designs: Wood & Water Rage</i>	LJN 1998
Appropriation, 60:00 – 90:00	<i>Zak McKracken: Between Time and Space</i>	Lucas Arts 2008
Military Occupation, 7:00 - 10:00	<i>Battlefield 2142</i>	Electronic Arts 2006
Military Occupation, 7:00 – 15:00	<i>Call of Duty: Advanced Warfare</i>	Sledgehammer Games 2014
Military Occupation, 5:00 – 10:00	<i>Eagle One: Harrier Attack</i>	Glass Ghost 1999
Military Occupation, 2:00 – 15:00	<i>Medal of Honor: Pacific Assault</i>	Electronic Arts, 2004
Military Occupation, 4:00 – 8:00	<i>Rampage 2: Universal Tour</i>	Midway Games 1999
Military Occupation, 1:00 – 5:00	<i>Street Fighter IV</i>	Capcom 2008
Military Occupation, 2:00 – 8:00	<i>Urban Strike</i>	Electronic Arts 1994

Tourism, 4:00 – 5:00	<i>Barbie: Super Model</i>	High Tech Expressions 1992
Tourism (Sports), 0:30	<i>Big Red Racing</i>	Donmark 1996
Tourism (Sports), 5:00 – 10:00	<i>Formula One: Built to Win</i>	Seta Corporation 1990
Tourism (Sports), 5:00 – 10:00	<i>Greg Norman's Golf Power</i>	Gremlin Interactive 1992
Tourism (Sports), 5:00 – 10:00	<i>Hotline Miami 2: Wrong Number</i>	Denaton Games 2015
Tourism (Sports), 5:00 – 10:00	<i>Kelly Slater</i>	Treyarch 2002
Tourism (Sports), 5:00 – 10:00	<i>NES Open Tournament Golf</i>	Nintendo 1991
Tourism (Sports), 5:00 – 10:00	<i>Okamoto Ayako to Match Play Golf</i>	Tsukuda International 1994
Tourism (Sports), 0:40 – 1:00	<i>OutRunners</i>	Sega 1992
Tourism (Sports), 5:00 – 10:00	<i>Road Rash</i>	Electronic Arts 1991
Tourism (Sports), 3:00-5:00	<i>Rush 2: Extreme Racing USA</i>	Ed Logg 1998
Tourism (Sports), 1:30 – 5:00	<i>SSX</i>	EA Sports 2000-2001
Tourism (Sports), 5:00 – 10:00	<i>Sunny Garcia</i>	Krome Studios 2001
Tourism (Sports), 3:00 – 10:00	<i>Test Drive Unlimited</i>	Eden Games 2006
Tourism (Sports), 3:00 – 10:00	<i>Test Drive Unlimited 2</i>	Eden Games 2011
Tourism (Sports), 3:00-5:00	<i>The Blue Marlin</i>	Hot B 1991

Tourism (Sports), 3:00 – 45:00	<i>Tony Hawk Underground 1</i>	Neversoft 2003
Tourism (Sports), 3:00 – 45:00	<i>Tony Hawk's Pro Skater 2</i>	Neversoft 2000
Tourism (Sports), 45:00 – 90:00	<i>True Golf Classics: Waialae Country Club</i>	Technology and Entertainment Software 1991
Tourism (Sports), 5:00 – 10:00	<i>Tiger Woods PGA Tour 07</i>	Electronic Arts 2007
Tourism (Sports), 5:00 – 10:00	<i>Tiger Woods PGA Tour 2004</i>	Electronic Arts 2004
Tourism (Sports), 5:00 – 10:00	<i>Transworld Surf</i>	Rockstar San Diego 2001
Tourism, 0:15	<i>Utsurun Desu.: Kawauso Hawaii e Iku!!!</i>	Takara 1992
Tourism (Sports), 45:00 – 90:00	<i>Waialae Country Club: True Golf Classics</i>	Technology and Entertainment Software 1998

Research Questions

The cultural relevance of video games has escalated quickly over the past forty years. Video games started as an abstract concept for play, it has become a popular household technology in the 21st Century. In fact, what had the potential to be the first home computer system was a video game, although the price range may not have seemed attainable for most people at \$120,000 it was an important step towards normalizing the use of technology in the household.³⁷ After years of development, there

³⁷ *The Medium of the Video Game*, 5.

was a heightened attraction for developing narratives in video games that initially did not exist. Today, video games take form in many different genres and as a result video game studies have emerged as an interdisciplinary field of study. Similar to 'Ikena Hawai'i, video game studies are interdisciplinary because the ocean of topics range in terms of depth and are often interdependent of acquisition.³⁸

This study will begin by investigating, **“what types of pedagogy are present in video games depicting indigenous spaces?”** I will begin by semiotically analyzing the role of video games in teaching history, languages and culture. Specifically, I will be identifying both colonial and indigenous aspects of pedagogy through imag(in)ing³⁹ in video games. This inquiry will explore aspects of historical trauma as well as indigenous healing.

The second part of this investigation will revolve around the inquiry, **“what are the effects of video games imag(in)ing of indigenous people?”** This part of the investigation will primarily be done through interviews with indigenous gamers after

³⁸ Bernard Perron, *Video Game Theory Reader 2*, 2nd ed (Florence: Taylor and Francis, 2008). For a list of disciplines and methodologies in video game studies refer to the appendix of this book on pages 332-388.

³⁹ Wolf, *The Medium of the Video Game*, 19: “A variety of technologies used to produce video game imagery.” An interpretation of imaging. Eleanor M. Hight and Gary D Sampson, “Photography and the Emergence of the Pacific Cruise.,” in *Colonialist Photography: Imag(in)ing Race and Place*, Documenting the Image (London: Routledge, 2002). “The Western mythologies constructing the Pacific Islander stereotypes were made into practices” (in regards to the use of photography). My use of these two quotes conjoin is to illustrate the ability of the imag(in)ing process to manifest, and then redistribute power structures. The purpose is also to highlight that, similar to tourists on a Pacific Cruise, video game designers are imag(in)ing a version of Hawai'i whilst removing the opportunity for sovereign imag(in)ing by Indigenous.

playing various games. In addition, I will be supplementing broader concepts about education through language and contrast them with multiple video games.

The last bit of investigation warrants the question, “**what are indigenous models for video game studies?**” This digital world has the capacity to invite players into an alternative realm and process that is separate from the trauma⁴⁰ of being indigenous in a colonized world. This investigation will primarily discuss representation of Hawai‘i evident in various video games, and the need for indigenes to self-determine our own identity as a means of identity sovereignty through a video game.

Research Methods & Procedures

Every study and discipline is hinged on knowledge and respect. In Hawai‘i, “data” is equivalent to ‘ikenā. This perspective is a necessary step in understanding the depth of cultural “data.” Some knowledge is not meant for others and is a privilege to know. The sacredness of such knowledge requires permissions that are imperative to the process of dissemination. To know and listen to the signals of permission being halted or granted are equally imperative. Permissions are required for almost all acquisitions of knowledge from an indigenous perspective, if there is no permission there is no true representation.

In order to garner permission from kūpuna⁴¹ there must be an offering, a ho‘okupu.⁴² A ho‘okupu can take on many different forms: sometimes, the voice is an

⁴⁰ Rob Markman, *Logic Visits A Vintage Video Game Vault on Genius’ Interview Series “IRL,”* accessed November 22, 2016, <https://www.youtube.com/watch?v=P1UibACaLGQ>, 1:40-1:50. “I used to play video games as a way to escape and as a way to be strong or be a superhero because I didn’t feel like I was at the time.”

⁴¹ Pukui and Elbert, *Hawaiian Dictionary*, 186: Plural of ancestors.

acceptable gift and sometimes there is a necessity for just a little more. It is equally necessary to pay attention to hō‘ailona⁴³ or signs affirming right or wrong for entrance into the realm of the knowledge one is seeking. It must be duly noted that there exists a plethora of knowledge that has been deemed extremely sacred and not to be shared with others. Hence, this sacred boundary will be honored.

Through all my personal encounters with faith in a plethora of akua, being raised in ‘ōlelo Hawai‘i and spending countless hours tinkering with modern technologies, I have realized my kuleana to be a pulapula.⁴⁴ I understand that the perpetuity of knowledge also lives on through documentation. The knowledge is not mine exclusively. However, I also understand that some knowledge is not meant to be documented at all. Removals and protections are also necessary steps after seeking specific knowledge in order to protect all participants.

I will be hosting gaming sessions as part of my methods and procedures. I will be using emulators in order to replicate the experience of both classic and modern games. After a gamer’s session has ended, I will have a talk-story session. The discussion will be based on emotional output of the imag(in)ing evident in gameplay. Following this process, I will compare the data with education acquisition and retention through video

⁴² Ibid., 186: Tribute, ceremonial gift-giving to a chief as a sign of honor and respect; to pay such tribute.

⁴³ Ibid., 11: Sign, symbol, omen, portent.

⁴⁴ Ibid., 352: Seedlings, sprouts, cuttings, as of sugar cane; To start seedlings or cuttings; To rehabilitate; rehabilitation; Descendant, offspring; Annoyance, an offense to the eyes.

game studies. With both of these processes finished, I will then analyze and interpret the data according to its purpose, function, and meaning.

Research Design

A research design is a methodology of sampling data. One example utilizes the cross sectional survey design. The cross sectional survey design is popular in research fields because it provides a collection of instantaneous data. It is a method of measuring information in a short amount of time in addition to current attitudes or practices. The discipline ranges in practice from measuring community needs to measuring communal groups on small or large scales.⁴⁵ This critical ethnographic research design is a method meant to advocate and emancipate a group or population from being marginalized.⁴⁶ Specifically, I will be using the Multiple Instrumental Case Study method on two individuals who are Hawai'i.⁴⁷ I will be using a mixed method design by combining these two methodologies because of the potential to measure raw emotion quickly as it pertains to the overall experience of Hawai'i. Immediately after playing a game for instance, the body and mind may be intuitively reflecting on the overall ludic experience, this is a perfect time to measure the effects of these games on indigenous cognition.

⁴⁵ Creswell, *Planning, Conducting, and Evaluating Quantitative and Qualitative*, 377.

⁴⁶ Ibid., 467.

⁴⁷ Ibid., 465.

Table 2: Sample Talk-Story Session Questions:

1. What influence do the characters in these games have on your perception of Hawai'i during gameplay?
1a. Do the characters remind you of anything in the external world?
1b. What similarities do these two characters share?
1c. What are differences of these two characters?
1d. Do you feel as though these characters share your cultural views or values?
2. What influence does the game titles, or map titles have on imag(in)ing of these spaces?
2a. Do the images present in the ludic world alter your perception of these spaces?
2b. Are the names depicted accurate?
2c. If you had to guess where the game is taking place, could you?
2d. Do you feel as though these spaces are representative of Hawai'i cultural views or values?
3. Is there a difference between video games about Hawai'i and a Hawai'i video game?
3a. How well do you believe the video games you've played depict Hawai'i?
3b. Would you like to have an influence on how Hawai'i is represented in video games?
3c. Does playing a video game in 'ōlelo Hawai'i interest you?
3d. Would you like to see a Hawai'i video game?

-Pae Mua: The First Level-

O ke ola loa o ke akua kō mākou e noho nei: The long-life of the akua is what we're living.

In Hawai'i Nei our honua are plagued by kolonaio,⁴⁸ naio⁴⁹ which have crawled upward from the rectum into the deepest part of the na'au.⁵⁰ They feed on our na'au attempting to rid us of our intuitive feeling, gnawing on the symbologies which bridge the ancestors to future generations. They suckle on our thoughts attempting to bury our minds and bodies into the 'āina.⁵¹ Those whose ancestors brought the naio over in western vessels and their allies have a resolute yearning to continue these processes. The direct conflict of these processes is our relationship with 'āina, a relationship storied by pulapula being nurtured into the earth. One of many reasons we are called Aloha 'Āina⁵² is our uncompromising aloha with 'āina that takes several different forms visible in the various levels of kaona embedded in 'ōlelo Hawai'i. We, the vessels that acknowledge the trauma our ancestors have undergone and the trauma our families

⁴⁸ Katrina-Ann R. Kapā'anaokalāokeola Nākoa Oliveira, "E Ola Mau Ka 'Ōlelo Hawai'i!," in *A Nation Rising : Hawaiian Movements for Life, Land, and Sovereignty*, Narrating Native Histories (Durham: Duke University Press, 2014), 79: "The recently coined 'ōlelo Hawai'i word for colonization is kolonaio, meaning 'crawling with worms'."

⁴⁹ Pukui and Elbert, *Hawaiian Dictionary*, 259: Pinworm, as in the rectum.

⁵⁰ Ibid., 257: Intestines, bowels, guts; mind, heart, affections; of the heart or mind.

⁵¹ Ibid., 11: land earth.

⁵² Ibid., 21: Love of the land or of one's country, patriotism; the name of a Hawaiian-language newspaper published 1893–1920; aloha'āina is a very old concept, to judge from the many sayings (perhaps thousands) illustrating deep love of the land.

experience today, have let our scorned ancestral tongues become ‘ulāleo⁵³ intensely crying out for our ancestors to live through us vicariously as they akua noho⁵⁴ to parry colonialism. Our ancestors reply in haste like a tirade—giving us signs, signals and signifiers of their presence, their affirmations, or disagreements: in the sun’s rays whose tongue licks our brow and neck during ceremony: in the waves of storm fronts, earthquakes and lava flows welcoming creative encounters: in the slightest aheahe of the makani⁵⁵ and in the poli⁵⁶ of the paka ua.⁵⁷ We see affirmations of what is to come and invitations to share.

In Hawai‘i’s past, present and future, we look to the ‘āina as an element with which we share an “umbilical wisdom.”⁵⁸ Haunani-Kay Trask explains that this connection is “a key force in the interplay of internal and external influences on contemporary Hawaiian identity processes.”⁵⁹ Through collective introspection, we

⁵³ Ibid., 367: An intense emotional appeal to the gods, as in chant.

⁵⁴ Ibid., 16: A spirit that takes possession of people and speaks through them as a medium.

⁵⁵ Ibid., 7: Pā mai ka makani aheahe, the gentle wind blows.

⁵⁶ Ibid., 338: Bosom, breast.

⁵⁷ Ibid., 180: Pakapaka ua, paka ua, kūlokuloku (chant), rain of many drops, drops of rain, running, running in streamlets.

⁵⁸ Haunani-Kay Trask, *From a Native Daughter: Colonialism and Sovereignty in Hawai‘i*, Rev. ed (Honolulu: University of Hawai‘i Press, 1999), 59.

⁵⁹ Shawn Malia Kanaiaupuni, “This Land Is My Land: The Role of Place in Native Hawaiian Identity,” *Hūlili* 3, no. 1 (2006): 281–307, 284.

realize that the same way these islands have been terrorized, so have its Neitive⁶⁰ tenants been terrorized. This bond is more than a feeling, it is genealogical and intergenerational. We often attempt to appeal to the emotional rationale of foreigners by asking them how they would feel if they were in our position, watching ancestors' bodies being pierced, gentrified, dispossessed, or evicted from what is supposed to be their eternal resting homes. The problem with this emotional appeal to their rationale is that many foreigners do not even see Hawai'i as humans, let alone connect to our kūpuna.

Only in recent years has Western Science realized that humans are literal descendants of stars and earth, we knew this fact from our inception through our mo'olelo and in our mo'okū'auhau.⁶¹ We seek day in and out to protect Papahānaumoku, the earth mother and care for her as if she is an elder sibling. Wākea, the sky father, who sat with her and shared an affectionate intimate geography of gravity created their daughter Ho'ohōkūikalani. When Wākea slept with Ho'ohōkūikalani, Hāloanakalaukapalili was still born and planted in the eastern side of their house. Later after becoming pregnant again, a healthy baby Hāloa was born, a chiefly ancestor of po'e kānaka Hawai'i.⁶²

In many ways, our practicum that are lived pedagogies such as hula, 'ōlelo Hawai'i, giving inoa and hana no'eau are a critical essence of our larger mo'olelo. Yet,

⁶⁰ Neitive is the almagation/fusion of the terms "nei" and "native." The term nei is often a signifier of somebody who is in a place, for instance: Hawai'i nei for somebody who is currently in Hawai'i.

⁶¹ Pukui and Elbert, *Hawaiian Dictionary*, 254: Genealogy.

⁶² Kanaiaupuni, "This Land Is My Land", 290; Trask, *From a Native Daughter*, 59.

within our lived pedagogies exists a dichotomy of forces that influence our larger mo'olelo. These opposing forces are relative to the idea that an ancestral life is ours to live, while a colonial force pushes back. As opposed to empowering a hegemonic colonized-decolonized binary in which we share a "true" universality, I posit that rising and resurging within our own practices, within our own ea is our most important process for understanding the affect of colonialism. I again refer to Haunani-Kay Trask to reiterate our identity processes all differ through the path of "refusal, creation and assertion."⁶³

We now look to our surroundings feeling a disconnect because of the effects of imperialism.⁶⁴ American Imperialism has brought both commercial and military entities to Hawai'i and framed Hawai'i as a paradise ready to be violated by foreigners. Framing assent of Hawai'i to the trope of a tropical paradise, commercial entities such as tourism and the housing market in Hawai'i nei have found a method in which "capturing"⁶⁵ Neitive bodies becomes a plurality. Likewise, military entities sought to "capture" Neitive strata and framed military occupation as a "social imperative."⁶⁶ In order to better understand how these entities rose to power, we will begin with a genealogy of military

⁶³ Trask, *From a Native Daughter*, 89.

⁶⁴ Ibid., *Typology: A total system of foreign power in which another culture, people, and way of life penetrate, transform, and come to define the colonized society. The function and purpose of imperialism is exploitation of the colony. Using this definition, Hawai'i is a colony of the United States.*

⁶⁵ Hight and Gary D Sampson, "Photography and the Emergence of the Pacific Cruise.", 176: "'capturing,' the violent effects of the colonized body through representational 'capture'.

⁶⁶ Ibid., 173.

impacts in Hawai'i and move toward commercial entities both of which are proxies for imperialism.

I 'ike kākou he lehua: 'Til we see a lehua

The severe impact and influence of military in Hawai'i nei reminds us of some of the most traumatizing moments in Hawai'i's history: the expedition of one British Military vessel to Hawai'i in 1778, a coup d'état in 1886 and the eventual illegal overthrow of Ka Lāhui Hawai'i Kū'oko'a in 1893 which led to structural violence and a forced annexation in 1898, a coup de grace to sovereignty in Hawai'i.⁶⁷ It is not to tarnish our mo'olelo by equating the beginning of our history with contact from the West. On the contrary, our mo'olelo was rooted millenniums ago and continues to grow: settled first by the kumu akua, branching out to every lālā of the tree of life, to the tips of the wēlau who parent us, to where we, the kaulana pua o Hawai'i realize our kuleana to this space spreading throughout the environment.⁶⁸ However, we often reference contact as a central point in time because it also symbolizes a period of rapid detriment and erosion of our sophisticated society and strata.

⁶⁷ Trask, *From a Native Daughter*, 4-16.

⁶⁸ June Gutmanis, *Na Pule Kahiko: Ancient Hawaiian Prayers* (Honolulu, Hawaii: Editions Limited, 1983), 2. Gutmanis defines kumu akua, lālā and wēlau; Trask, *From a Native Daughter*, 119. Trask defines kaulana pua o Hawai'i.

In this first reference, I have appropriated the chant "Ea mai ke kai mai", which also features an English translation, to emphasize the connection between the plurality of akua in Hawai'i that resemble the Tree of Life.

In this reference, a description of us as the famous flowers of Hawai'i, is an opportunity to posit that we, the famed flowers of Hawai'i, protest the forced annexation and continued oppression of our people simply by being ourselves. We are the culmination of many gods, chiefs, and guardians from pō, and ua lawa mākou i ka pōhaku!

Our society survived and thrived prior to Western Contact for two millennia. Quite different from that of Western Culture. We exchanged within our 'ohana,⁶⁹ a non-nuclear family, all the necessities of our respective ahupua'a⁷⁰ from uka⁷¹ to kai.⁷² This exchange developed self sufficient ahupua'a economies that were independent of each other. Maka'āinana⁷³ had the freedom to live under different ali'i⁷⁴ who were advised by kahuna who were also quite powerful. It made possible a "mutually beneficial political system" that empowered ali'i and maka'āinana.⁷⁵ The ali'i and maka'āinana honored different kapu⁷⁶ which made life flourish in Hawai'i. Hawai'i feel a connection to all who live around us; these beings are ancestors that took form in different elements.⁷⁷ However, this euphoric image would soon near extinction with the arrival of the foreigner.

⁶⁹ Pukui and Elbert, *Hawaiian Dictionary*, 276: Family, relative, kin group; related.

⁷⁰ Ibid., 9: Land division usually extending from the uplands to the sea, so called because the boundary was marked by a heap (ahu) of stones surmounted by an image of a pig (pua'a), or because a pig or other tribute was laid on the altar as tax to the chief. The landlord or owner of an ahupua'a might be a konohiki.

⁷¹ Ibid., 365: Inland, upland, towards the mountain, shoreward (if at sea).

⁷² Ibid., 114: Sea, sea water; area near the sea, seaside, lowlands; tide, current in the sea; insipid, brackish, tasteless. ; Trask, *From a Native Daughter*, 8.

⁷³ Pukui and Elbert, *Hawaiian Dictionary*, 224: Commoner, populace, people in general; citizen, subject.

⁷⁴ Ibid., 20: Chief, chiefess, officer, ruler, monarch, peer, headman, noble, aristocrat, king, queen, commander.

⁷⁵ Trask, *From a Native Daughter*, 6.

⁷⁶ Pukui and Elbert, *Hawaiian Dictionary*, 132: Taboo, prohibition.

⁷⁷ Kanaiaupuni, "This Land Is My Land", 285; Trask, *From a Native Daughter*, 59.

In 1778, a military vessel named *Resolution* made contact in Hawai'i, the first invasive species to Hawai'i were none other than Captain Cook and his crew.⁷⁸ Their intention was to placate locations to inform and financially empower the expansion of the British Empire. Although they brought with them many weapons and arms, the most dangerous contents of the crew's cargo were not firearms. It was much more sinister; it was foreign disease. Upon contact with Hawai'i, they unleashed lethal diseases such as: kolonaio⁷⁹, venereal disease, tuberculosis, scabies, small pox, measles, leprosy and typhoid fever upon the indigenous population.⁸⁰

These diseases brought our population down from roughly 1,000,000 people to between 40,000 to 60,000: a 94-96% population collapse.⁸¹ This population collapse was genocide. The genocide of our strata eventually lowered autonomy of Hawai'i as waves of foreigners began to move to Hawai'i for labor. These were the early symptoms to what would eventually infect Hawai'i autonomy in our own home. With the influx of

⁷⁸ Kalamaoka'āina Niheu, Laurel Mei Turbin, and Seiji Yamada, "The Impact of the Military Presence in Hawai'i on the Health of Nā Kānaka Maoli," *Pacific Health Dialog* 14, no. 1 (2007): 205–212.

⁷⁹ Katrina-Ann R. Kapā'anaokalāokeola Nākoa Oliveira, "E Ola Mau Ka 'Ōlelo Hawai'i!", 79; Trask, *From a Native Daughter*, 3, 5, 9, 18, 25-26, 43-45, 102-105, 151-153, 170. These multiple readings jointly inform the symptoms, and impacts of kolonaio. Through this information I posit that kolonaio, like other foreign disease which were smuggled in by Captain Cook, is malignant to the well being of all strata of Hawai'i because it led to eco-cide and genocide.

⁸⁰ Trask, *From a Native Daughter*, 9; Niheu, Turbin, and Yamada, "The Impact of the Military Presence in Hawai'i on the Health of Nā Kānaka Maoli.", 172.

⁸¹ Kanaiaupuni, "This Land Is My Land", 285; Niheu, Turbin, and Yamada, "The Impact of the Military Presence in Hawai'i on the Health of Nā Kānaka Maoli", 173; Trask, *From a Native Daughter*, 6, 31.

haole⁸² coming to Hawai'i, land was privatized and indigenous strata were evicted from homes with which we have genealogical ties.⁸³ In this instance I refer to the indigenous strata as the people, the land, the elements, flora and fauna that once lived in harmony with this land and have either fallen into extinction or become endangered as a result of colonization and through foreign disease.

On February 13, 1874 Kalākaua was elected as the sovereign of Hawai'i and crowned on February 12, 1883. Kalākaua supported a sugar cane based economy because it brought in profit and deals from the United States. At the time, the United States were allies of the sovereign Kingdom of Hawai'i. Kalākaua was held captive by "The Hawaiian League"⁸⁴ who controlled the Honolulu Rifles in a coup d'état. He was forced at gunpoint to sign over his power during 1887, in what is known as the Bayonet Constitution.⁸⁵

⁸² Pukui and Elbert, *Hawaiian Dictionary*, 58: "White person, American, Englishman, Caucasian; American, English; formerly, any foreigner; foreign, introduced, of foreign origin, as plants, pigs, chickens; entirely white, of pigs (Malo 37; perhaps Malo actually means of foreign introduction). References in traditional literature are few, but this has been noted: He haole nui maka 'ālohilohi (FS 201), a big foreigner with bright eyes [referring to Kama-pua'a, the pig demigod]." FS is a reference to the Fornander Collection. I have acknowledged these different definitions to emphasize a recent shift in the identity construction of the word haole, which has framed the term haole as derogatory. This shift in identity construction is problematic because it gives haole agency over our language. We should be the ones making decisions of what our language and its meanings are especially based on its usage in aural/oral performance. These are sovereign practices.

⁸³ Trask, *From a Native Daughter*, 29.

⁸⁴ A non-Hawai'i group made up of descendants of Calvinist missionaries, plantation owners and American Businessmen.

⁸⁵ Ibid., 10-11.

After a few more years under controlled “power”, Kalākaua passed away. His heir apparent and sister was Lili‘uokalani. In 1891, she made great efforts to “refuse” and “assert” her status in the Hawaiian Kingdom as the sovereign crown. However, in 1893, the “Committee of Safety” plotted to overthrow the sovereign Queen Lili‘uokalani. The “Committee of Safety” was backed by the U.S. Navy and may have been one of the most traumatic moments in Hawai‘i’s history. With the Queen’s imprisonment within Ka Hale Ali‘i o ‘Iolani, many indigenous people felt it necessary to put their own bodies and well being on the line to protect her. By 1898, to the dismay of over 38,000 Hawai‘i residents who protested via Kū‘ē Petitions,⁸⁶ Hawai‘i was forcibly annexed as a strategic military move during the Spanish-American War.⁸⁷ Hawai‘i became a territory of the United States for sixty years. These moments which Hawai‘i experienced have left lasting impacts on Hawai‘i strata by forcing us to be hostages of America without being given the universal human right to self-determination.⁸⁸ These violations have forced different ideologies upon our nationality and deprived us of property and by extension caused historical trauma resulting in the effects of the “cultural bomb”.⁸⁹

The United States military’s influence on the environment (strata) has continued to be detrimental to these islands. These impacts have literally sickened our people and this land through forced gentrification. When referring to gentrification, I contend that

⁸⁶ Kanaiaupuni, “This Land Is My Land”, 287.

⁸⁷ Trask, *From a Native Daughter*, 76.

⁸⁸ Ibid., 27-36, 39.

⁸⁹ Ngũgĩ wa Thiong’o, *Decolonising the Mind: The Politics of Language in African Literature* (London : Portsmouth, N.H.: JCurrey ; Heinemann, 1986), 3.

imperialism under the U.S. military has forcibly dispossessed Indigenous families onto the streets, evicting them for the purpose of military testing and housing. The military forces have driven up the housing market to a point where most Indigenous tenants can no longer afford to stay in our homes; they have also simultaneously and forcibly removed, evicted and desecrated our ancestors' bodies from their sacred homes.⁹⁰ In addition to committing gentrification to thought, by forcing us to be constantly reminded of the events which have taken place and continue to take place, we no longer are allotted the freedom to image or imagine Hawai'i without the military. The U.S. military attempts to justify these heinous acts in the name of national defense without realizing that they are the terrorists and squatters in Hawai'i Nei.

In 1900 on O'ahua Kākuhihewa, as a result of the Spanish-American War, a growing presence of military brought destruction to thirty six documented loko i'a in Pu'uloa.⁹¹ Quickly thereafter, the military built 7 bases, in order to surround O'ahu in "a ring of steel."⁹² These events led to a lowering of the diversity of the food culture for residents throughout these areas simply because the land was no longer in Neitive hands, it was occupied. The bombing of Ke Awalau o Pu'uloa by Japan on December 7, 1941 furthered the "need" for defense and eventually led to "statehood." The affect of

⁹⁰ Noelani Goodyear-Ka'ōpua, Ikaika Hussey, and Erin Kahunawaika'ala Wright (editors), *A Nation Rising: Hawaiian Movements for Life, Land, and Sovereignty*, Narrating Native Histories (Durham: Duke University Press, 2014), 37-38, 43.

⁹¹ Niheu, Turbin, and Yamada, "The Impact of the Military Presence in Hawai'i on the Health of Nā Kānaka Maoli.", 173.

⁹² Ibid. Interestingly, the "ring of steel" rhymes with ring of steal. With this rhyme I intend to equate America with a crime syndicate stealing the rights to well being for all land it occupies.

this American occupation and “statehood” prevented access to agricultural subsistence lifestyles. Today, 85,718 acres or 22.4% of O‘ahu’s land is occupied by the US Military.⁹³ The military industrial complex continues to lower Hawai‘i’s political autonomy. By piercing ‘āina and drowning the environment in contaminated wastes, the autonomy of more than human lives are at stake.⁹⁴ Without access to the ‘āina, many Hawai‘i no longer have the opportunity to live healthy lifestyles because we are no longer able to ho‘ohuli⁹⁵ ‘āina. If we cannot feed ourselves, we cannot even begin to nourish our minds and bodies, thus denying us the opportunity to reach our full physical and cognitive potential.

It is argued that human diversity leads to biodiversity.⁹⁶ When foreigners brought their ideology, they sought to frame Hawai‘i as the “other” by labeling our culture as foreign and incorrect by banning our language in schools. Paradoxically, being the “Other”⁹⁷ gives us a power of separation while also being juxtaposed against structuralized normalization of foreigners. It speaks to the positionality of being the

⁹³ Ibid., 173.

⁹⁴ Ibid., 173-174. Please refer to page 174 of this book for an extensive list of contaminants.

⁹⁵ Pukui and Elbert, *Hawaiian Dictionary*, 81; to turn.

⁹⁶ Trask, *From a Native Daughter*, 59.

⁹⁷ Lia O’Neill Moanike‘ala Ah-Lan. Keawe, *Ki‘i Pāpālua*, 18: There is a distinct political relationship signifying dominance and domination located in the use of lower case “o” versus capital “O,” Historically, Kānaka Maoli have been referred throughout western history as “other.”

game designer in Hawai'i. Being starkly different or sovereign, we *empower* rather than "capture"⁹⁸ our own.

Cultural diversity is housed under biodiversity. Our cultural sphere in Hawai'i is as diverse as the sphere of our Neitive species. Culturally, we have neared extinction because of a forced language shift. It began through the idolization of English as a medium to oppress the state of structure in 1896 under the occupation of the Republika o Hawai'i.⁹⁹ The 1896 law made 'ōlelo Hawai'i medium education illegal because it was not the "master"¹⁰⁰ language, English. The argument could be made that other languages present in Hawai'i at that time (like Chinese, Japanese, or Portuguese) would be suppressed too and could have become endangered. However, those languages are foreign languages. It means that if a foreign language were to go extinct in Hawai'i, it would still survive in its original home nation or other places. However, if 'ōlelo Hawai'i were to become extinct in Hawai'i, it would cease to exist unless it was concealed. Although 'ōlelo Hawai'i continued to be published in Nūpepa from 1834 to 1980, it does not change the fact that, language suppression forced 'ōlelo Hawai'i to become the "Other" language in Hawai'i. During this same period, Hawai'i culture was suppressed and "Other"ed to the point where many Neitive species were replaced by invasive species. Similarly, Neitive cultural practices were replaced with invasive

⁹⁸ Hight and Gary D Sampson, "Photography and the Emergence of the Pacific Cruise", 176.

⁹⁹ Katrina-Ann R. Kapā'anaokalāokeola Nākoa Oliveira, "E Ola Mau Ka 'Ōlelo Hawai'i!", 80.

¹⁰⁰ Trask, *From a Native Daughter*, 58.

practices.¹⁰¹ Given that biodiversity in Hawai'i is housed under 'ōlelo Hawai'i, any attempt to "capture"¹⁰² the meaning and function of different indigenous practicum by foreigners will ultimately lead to exodus. Trask provides an eloquently example that parallels these points by stating:

The land cannot live without the people of the land who, in turn, care for their heritage, their mother. This is an essential wisdom of indigenous cultures and explains why, when Native people are destroyed, destruction of the earth proceeds immediately.¹⁰³

According to a study done by Jonathan Loh that mirrors Trask's understanding, he contends that there is a correlative trend between biodiversity and cultural diversity. Languages, the carrier of culture, like species "are subject to hereditary transmission."¹⁰⁴ Loh suggests that hereditary transmission of "culture" is not passed on through "DNA from parent to offspring"; instead, it is passed down through "one individual learning something from another" where it is situated and accelerated by

¹⁰¹ Jonathan Loh and David Harmon, *Biocultural Diversity: Threatened Species, Endangered Languages*, 2014, 48: "It is the cultural analogue to alien invasive species – language shift – that is the greatest threat to linguistic and cultural diversity. It is not that one human population replaces another population, as is the case with invasive species, it is that one language displaces another language within the same population." This quote is meant to further impose the idea that our language, like our people, have been displaced, gentrified, and evicted by invasive "master" cultures named imperialism and colonialism.

¹⁰² Hight and Gary D Sampson, "Photography and the Emergence of the Pacific Cruise", 176.

¹⁰³ Trask, *From a Native Daughter*, 60.

¹⁰⁴ Loh and Harmon, *Biocultural Diversity*, 8.

“language.”¹⁰⁵

Our contention with the military exists in multiple forms. It is evident in the form of aloha ‘āina or patriotism for Hawai‘i. We continue to fight for our own livelihood and land using sovereignty as our incentive not because we can definitively say our livelihood will be better, but because we feel that life under American Occupation is the worst possible life we can live in regards to our own (meta) physical health. We seek to emerge sovereign.

Some leaders within the sovereignty fight are houseless and in destitute positions because military occupation has largely contributed to their oppression. Marie Beltran and Annie Pau who are pulapula live a “brutal paradox: they have a genetic and cultural knowledge of belonging but foreign peoples and institutions have been coveting, undermining and criminalizing that belonging for upwards of two centuries”¹⁰⁶ off of the legal and economic grid. They, like some others, choose to be self-determining without permission from state structures who criminalize their livelihood.

¹⁰⁵ Ibid.

¹⁰⁶ Noelani Goodyear-Ka‘ōpua, Ikaika Hussey, and Erin Kahunawaika‘ala Wright (editors), *A Nation Rising*, 38. One issue I have with the phrase resistance is that it actively gives agency and power to the occupier because resistance is reactionary to and contingent of colony. By making this statement I do not intend to demean decolonial research done using resistance as a framework. When thinking of sovereignty, I refer to ho‘omana practices: You empower specific akua, specific ‘aumākua, specific kia‘i and specific kūpuna through refusal of the others. They assert agency and mana through your actions, you become the initializer. If I consent to power from colonization, my identity becomes a colonial structure. True sovereignty comes from creating communal and individual engagements which bring the future and the past together today. Normative actions greatly inform sovereignty, normalizing pā‘ani wikiō Hawai‘i for instance has the potentiality to let Hawai‘i, especially keiki Hawai‘i to kūkulu our aupuni, to kāmau for ea, and to create ‘āina.

Marie Beltran has been living on her ancestral land in Mokulē'ia for generations and has chosen "resistance over assimilation."¹⁰⁷ She has chosen to exist outside of the state system that occupies her rights and land. Beltran has continued to be an aloha 'āina, a Hawai'i patriot, swearing her allegiance to the Lāhui Hawai'i Kū'oko'a and has been consistently adamant about forcing the discussion about illegal occupation by America in the court of law. Beltran has also built support from some Hawaiian communities who also seek a path to self determination and sovereignty.

Annie Pau a long time resident of Wai'anae, O'ahu was evicted from her housing complex, in part, through militarization of the area. The United States Department of Defense offered housing stipends for military personnel willing to live off base which drove the cost of rent up to \$1,300 in the area.¹⁰⁸ She was forcibly gentrified and evicted. She was eligible for state housing. However, in order to reside there, she would have to relinquish her dog and stop smoking medical marijuana. Although, these may seem like small sacrifices, she would rather not be forced to embrace those changes in order to *protect her mental health*. As a form of contention, Annie makes the conscious choice to remain off the grid in order to keep her mental stability and maintain her ea.

We can learn a lot from the praxis of these two individuals who exist outside of the system. First and foremost, we should acknowledge that their praxis is an uncomfortable pedagogy of refusal towards military gentrification. Refusal to sacrifice their own mental health creates spatial tags and thought graffiti on the colonial walls that

¹⁰⁷ Ibid.

¹⁰⁸ Ibid., 39.

attempt to hamper, agitate, and illegalize Hawai'i life. They then create their own pu'uhonua¹⁰⁹ through the practice of 'au'a.¹¹⁰ Through 'au'a, they assert sovereignty regardless of colonial life occurring beside them.

Noho a kupa i ke alo o ka pā'ani wikiō: Occupying Game-Scapes

Video Games, like other textualities in Hawai'i, have the ability to either erase our identity and lifeways or to rehabilitate them. I will be semiotically analyzing video games that depict Hawai'i without Hawai'i life ways as a colonial pedagogy to inform the potentiality of indigenous gaming and pedagogy. As part of my research process, I conducted gaming and talk-story sessions with two cultural practitioners. Player 1 is a practitioner of ha'i mo'olelo, 'ike pāpālua¹¹¹ and pale based knowledge. Player 2 is an expert practitioner of wai, 'ike pāpālua and ha'i mo'olelo. Player 1 has had limited video game experience, hence a novice gamer. Player 2 would be described as an expert gamer. We jointly did this research by analyzing five video games: *Call of Duty*:

¹⁰⁹ Pukui and Elbert, *Hawaiian Dictionary*, 358: Place of refuge, sanctuary, asylum, place of peace and safety; A level area, as used for game sites.

¹¹⁰ Ibid., 30: Stingy, selfish, to withhold, detain, grudge, refuse to part with.

¹¹¹ Ibid., 318: To have the gift of second sight.

Advanced Warfare,¹¹² *Barbie: Super Model*,¹¹³ *SSX*,¹¹⁴ *Utsurun Desu.: Kawauso Hawaii E Iku!!!*,¹¹⁵ and *Never Alone*.¹¹⁶

Table 3: Games in Review

Barbie Super Model	In the game <i>Barbie Super Model</i> , a world renowned avatar named Barbie encapsulates “The American Dream” and begins her journey into stardom from Hollywood, California. After defeating multiple mini-games which pertain to Barbie’s image, the player moves on to the next map. The second map takes place in Waikīkī, O’ahu. Although the name Waikīkī is never explicitly stated, it can be inferred from the visual representation of Lē’ahi as secondary in the background.
COD: Advanced Warfare	In this world renowned “shoot ‘em up” game, <i>Call of Duty: Advanced Warfare</i> , there is a continuance of the hegemonic trope of military occupation across many different scapes. In one specific map named “Recovery” two opposing forces, the Russians and the Americans wage war upon a once active volcano, Lē’ahi. Both forces attempt to “recover” the area from the opposition. The volcano erupts and forces the battle into different area where you look down upon Waikīkī into the Wai’anae coast.

¹¹² *Call of Duty: Advanced Warfare*, Microsoft Windows, PlayStation 3, PlayStation 4, Xbox 360, Xbox One (Activision, Sledgehammer Games, 2014).

¹¹³ *Barbie: Super Model*, SNES (High Tech Expressions, 1992).

¹¹⁴ *SSX*, PlayStation 2, GameCube, Xbox, Game Boy Advance (EA Sports, 2001).

¹¹⁵ Takara, *Utsurun Desu.: Kawauso Hawaii E Iku!!!*, Family Computer (Takara-Shogakukan Productions Co.,Ltd., 1992).

¹¹⁶ Upper One Games, *Never Alone*, iOS, Linux, Microsoft Windows, OS X, Playstation 3, Playstation 4, Wii U, Xbox One, Iñupiaq, English, *Never Alone* (Upper One Games, 2014).

SSX	<p>In the game SSX, the player controls a selected character who snowboards professionally. In multiple versions of the game, there is a map named “Aloha Ice Jam.” This map takes place “atop an iceberg being imported to Hawai‘i.” It is visually suggestive that the iceberg will be taken to O‘ahu because of the sky-scraper laden view beneath mountainous ranges. However, according to the game announcer, the race takes place just outside of Kaua‘i. In the race, the player must avoid penguins and signs. These signs signify a normalcy of advertisement consumption. By being forced into a certain path in order to achieve any goal, participants/players become consumers. As consumers, there is an option to take a “shortcut” in the Aloha Ice Jam Map, the shortcut allows a successful player to go into the mouth of a ki‘i. It is an attempt to recreate Kūnuiākea as a ki‘i. However, it is referred to as a tiki in the game.</p>
Utsurun Desu: Hawaii e iku!!!	<p>In this game, a popular Japanese Manga Character named Utsurun Desu becomes animated. The character has mass appeal to Japanese youth and adults alike because of the random antics and tasks he performs to move forward with his life. Much like the antics in his Manga books, the game progression is random. However, the end goal is linear and visible before the game is even played. The ultimate goal is to end up in a hammock under a palm tree in Hawai‘i.</p>
Never Alone	<p>The game <i>Never Alone</i> follows the journey of a young woman traversing the snow-scapes of Alaska. She fights then embraces her environment in battles against daunting characters like polar bears and a strange man who burnt her village to the ground. With the aid of her fox friend and ancestral loon spirits, she finds her way home and defeats evils.</p>

We engaged in using semiotics and other textualities to inform the meanings of the visual stimulation in relation to the terrorism that impacts Hawai'i. The gaming and talk-story sessions sporadically play in different parts of this research paper, in order to mimic a video game experience. The rupture in the flow of narrative and video game specifics is intentional to emulate the trauma and frustrating ludic experience of both "Player 1" and "Player 2" as co-op(erative) during these sessions. Although these two players are co-ops in the narrative session, their actual gaming and talk story sessions were done individually at separate locations and times. The names of both participants in these gaming sessions will be omitted in order to protect their identity while still empowering their narrative.

Instead of offering an in-depth discussion about an individual video game's mechanics and ludic contract. I felt it was more appropriate that the talk-story sessions explain and set the game play in order for the individual gamer's experience to be highlighted when reading summaries of the different games. This first section of the talk story sessions pertain to the *Call of Duty: Advanced Warfare*, *Barbie: Super Model*, *SSX*, *Utsurun Desu.: Kawauso Hawaii E Iku!!!* video games.

When asked **"What influence do the characters in these games have on your perception of Hawai'i during gameplay?"**, Player 2 replied, "Quite honestly, I don't feel that any of the characters affect my own personal perception of Hawai'i. But it definitely, keys me into what other people's perceptions of Hawai'i may be." Player 2 suggested that people do lots of random act such as "slapping shoes" in the game to get to Hawai'i which is probably "not unlike what people do to get here now" because it

seems people would do anything to get a “piece of paradise.”¹¹⁷ Player 1 provided that the Barbie game portrayed an image of “strolling” along the street with “no worries, whatsoever, in Paradise.”¹¹⁸ It felt as though it was a “misrepresentation” of not only the ‘āina, but what is going on in our ‘āina.” Player 1 continued by stating that it was another way of “brainwashing” children.¹¹⁹



Figure 1: “Shoe Slapping” from Takara, *Utsurun Desu.: Kawauso Hawaii E Iku!!!*, Family Computer (Takara-Shogakukan Productions Co.,Ltd., 1992). Screen Capture by Author.

When asked “**Do the characters remind you of anything in the external world?**”, Player 2 agreed and felt that the characters were similar to the outside world

¹¹⁷ Player 2, Sample Talk-Story Session, Personal Communication, July 25, 2017.

¹¹⁸ Player 1, Sample Talk-Story Session, Personal Communication, August 1, 2017.

¹¹⁹ Ibid.

because the characters mimicked colonial settlers in Hawai'i today. Player 2 also noted that "we just have a completely different world view" to which I agreed. Player 2 elaborated a bit more by discussing how, like Americans and Japanese on the continent, the characters in the games were worried about how they were "gonna get to Hawai'i" while we continue to worry about "food on the table for our family." Player 1 with a grim face contended that it appeared evident that there was a potential "affect the games could have on gamers." Player 1 continued by saying the "foreign becomes norm" and that it is both "sad and terrifying" because emotionally and mentally the video games were not "fun and games anymore."¹²⁰

When answering the question **"What similarities do these two characters share?"**, Player 2 commented "they're all puppets subjected to the whims of the player whose actions are restricted by the parameters that are given."¹²¹ Player 1 awaited the "trope" that was actualized by the image of "Lē'ahi." Player 1 reiterated the notion that video games reinstate how the "foreign becomes the norm" adding that it "parodies" Hawai'i culture. Player 1 further commented on the Modern Warfare game as specifically "restructuring" the American Military occupation of Hawai'i to benefit the health and well being of Hawai'i.¹²² Both players felt that foreigners were attempting to make Hawai'i "into their own image" of paradise.

¹²⁰ Ibid.

¹²¹ Player 2, Sample Talk-Story Session.

¹²² Player 1, Sample Talk-Story Session.



Figure 2: “Recovery” from *Call of Duty: Advanced Warfare*, Microsoft Windows, PlayStation 3, PlayStation 4, Xbox 360, Xbox One (Activision, Sledgehammer Games, 2014). Screen Capture by author.

When considering the question **“What are differences of these two characters?”**, Player 2 said the first set of games did not offer any opportunities to “express your identity”; the games felt “plastic.” In reference to the characters outside of the ludic world, Player 1 felt that they exerted “recklessness” and “carelessness.”¹²³ Both of those juxtapose Hawai‘i “suffering” and “neglect” Hawai‘i identity. Player 1 associated Hawai‘i with a female entity by calling the ‘āina “her.” With continued inquiry, I realized Player 1 specifically meant “Papahānaumokuākea” who many Hawai‘i draw genealogical ties to.¹²⁴

¹²³ Player 2, Sample Talk-Story Session.

¹²⁴ Player 1, Sample Talk-Story Session.



Figure 3: “Dreams of Lē’ahi” from *Barbie: Super Model*, SNES (High Tech Expressions, 1992). Screen Capture by Author.

When asked “**Do you feel as though these characters share your cultural views or values?**”, both Player 1 and Player 2 said, “No.” Player 2 explained that “cultural views are something changing and valued, we always want to root it into the mo’okū’auhau of our identity beliefs.” They both agreed that the “most traumatic” portion of the game was that it was “obviously not from us” and that “it’s easily accepted.”¹²⁵

He hāme’e mākou: We are characters

We are simply characters in the game of decolonization. Our ludic experience varies by how much effort we put into developing our respective skills in order to take on imperialist regimes and colonization. Atypical of normal ludic contracts (making a game fun), we realize that in the colonial game every move we make impacts our communities. We are characters whose ancestors sit behind game controls challenging

¹²⁵ Player 1, Sample Talk-Story Session. ; Player 2, Sample Talk-Story Session.

colonial genealogies, imperialism, eviction, military gentrification and colonial pedagogy. Every life we lose is a skill and strategy learned that enhances our abilities to fight the artificial intelligence of colonization. We should implicitly state that the pedagogies that exist in these video games pertaining to Hawai'i are colonial in nature because they remind us of those experiences. However, the potential to inform and empower ourselves is the next emergence for our mo'olelo through pā'ani wikiō (video games). The colonial pedagogies we explicitly experience are images of Hawai'i as a paradise detached from any real cultural values and ideas. The indigenous pedagogy would be the potential to link our Hawai'i to cultural values and ideas. Our Indigenous diptych of past and future hinges on our refusal, creation and assertion in the present.

-Pae 'Elua: Level Two-

Pulapula 'ia a huli ke alo: Rehabilitated until the front has turned.

In the colonial game, we indigenous are the developing characters. We sometimes get stuck in long cut-scenes or pursue side quests. At other times, we progress via bequeathed knowledge shared by characters with the same goal: defeating the colonial game. Our kūpuna, more specifically our kia'i,¹²⁶ are the players who see both what is behind and in front of us always prepared for activation. This activation protects us, the characters, from further damage. We often think of ourselves as constrained within this single game who are bound within the mechanics of colonialism. However, we should also remember that agency belongs to the player, the kia'i. We indigenous characters trust the kia'i with our livelihood to assist or guide us in whatever game they feel appropriate.

Our indigenous narrative which has been recorded for upwards of two millenia aurally/orally continues to be adapted into different technologies. Western textualities (writing and drawings) in 1778, 'Ōlelo Hawai'i writing in 1820, photography, audio recordings, carbon dating and many other forms of documenting have now been adopted into our repertoire. The most prevalent technologies in current time are film and the diegetic world, talking-story in the written world, and games in the ludic world.¹²⁷

¹²⁶ Pukui and Elbert, *Hawaiian Dictionary*, 146: Guard, watchman, caretaker.

¹²⁷ Hinematau McNeill, "Maori Models of Mental Wellness," *Te Kaharoa* 2, no. 1 (January 22, 2010), <http://tekaharoa.com/index.php/tekaharoa/article/view/47>, 112: "Although the transition between the different worlds is seamless in ordinary existence, for analytical purposes it is useful to separate them into different entities."

These technologies are pertinent because of their potential for viral dissemination. Much effort has been poured into decolonizing Hawai'i over the past 200 years. However, only recently, the diegetic and ludic worlds have begun to rehabilitate the images shot into the minds of Hawai'i in their respective fields.¹²⁸

Today, as characters in the colonial game, we often “hele nihi”¹²⁹ watching our (mental) health bar in order to sustain our own lives. We find rehabilitation difficult, even traumatic, because of our collective oppression and “dissonance” from cultural values.¹³⁰ This dissonance is a social construct appurtenant to colonial autonomy in Hawai'i mental wellness. It means that the Hawai'i mind has suffered immense impacts resulting from historical trauma via loaded “triggers.” The loaded triggers are “clips” crammed into our mind emphatically through different textualities that attempt to “capture”/shoot our culture to remind us of traumatic occurrences and happenings. These “triggers” have been normalized in Hawai'i media by minimization or attempted erasures of the omnipresence of Hawai'i identity and lifeways. It has led to generations losing their memory cards and/or removed the option to continue for indigenous life. The

¹²⁸ For instance, there are games that have been coded, designed and completed that bring accurate visions of Hawai'i.

¹²⁹ Pukui and Elbert, *Hawaiian Dictionary*, 266: Hele nihi, to proceed with caution and diplomacy.

¹³⁰ A. Kuulei Serna, “The Application of Terror Management Theory to Native Hawaiian Well being,” *Hūlili* 3, no. 1 (2006): 127–49, 130; “Culture is a shared symbolic construct ... cultural worldviews imbue the universe with order, meaning, predictability and permanence and are constructed so that security can be maintained through the belief that one is a valuable member of the universe. . . Kanahale (1986) stated that values as standards define for a person how he or she should behave in life, what actions merit approval/disapproval, and what patterns of relations should prevail among people or institutions.”

colonial game simply resets in the next generation. The indigenous pedagogy we can learn from this narrative is our culture exists in the fore and back ground because it is omnipresent.

Ka ihu pī a ka 'aokanaka: The elongated nose of the 'aokanaka.

In Hawai'i, we value "spatiality" and "Kānaka performative cartographies" which take form in many different text-styles that function like maps of 'āina.¹³¹ 'Āina text-styles aurally reference/sample deep "spatial understandings" and "features"¹³² that orally imbue every direction both "vertically and horizontally" by identifying then personalizing different strata and spaces.¹³³ In 'ikena Hawai'i, "all memories are embodied and grounded in place."¹³⁴ Coded in the same memories are our own "relationship[s] with those places and events", a bond which establishes a "place and event" memory construction.¹³⁵ To exemplify a true connection and understanding of place, many Hawai'i "re[-]cite" its mo'olelo which in some cases have been passed down through their own 'ohana.¹³⁶ Many traditional names for our twelve inhabited

¹³¹ Katrina-Ann R. Kapā'anaokalāokeola Nākoa Oliveira, *Ancestral Places: Understanding Kanaka Geographies*, First Peoples (2010) (Corvallis OR: Oregon State University Press, 2014), 65: "inoa 'āina (place names), mele (songs), hula (dance), 'ōlelo no'eau (proverbs), māhele 'āina (land divisions), mo'olelo (historical accounts), mo'okū'auhau (genealogies), kaulana mahina (moon calendars), hei (string figures), and ho'okele (navigation)."

¹³² Ibid., 65.

¹³³ Ibid., 48.

¹³⁴ Ibid., 66.

¹³⁵ Ibid.

islands are not well known today. In fact, most of us because of the alienation from our 'āina have come to understand Hawai'i as eight inhabitable islands.¹³⁷

Those of us who have a “deep consciousness and appreciation” for 'āina are gifted with “sense abilities.”¹³⁸ Our connection to the 'āina is an “**umbilical wisdom**”¹³⁹ from whence our environment is constantly gifting to us signals and information. However, until we empower and “hone our abilities”, the bulk of these sense abilities and informational routes can become “undetected”, “unappreciated” and neglected.¹⁴⁰ We seek to learn hakilo pono (close observation) to ascend into an 'aokanaka (enlightened person).¹⁴¹

Hawai'i's essence is in every image, colonial or not. Evidence of our connection to this spatiality is in the many descriptors of our people in proverbs, chants and genealogies. I will echo a source (refer to footnote #9) which I have used earlier, a chant for Mo'ikeha done by Kamahualele who along with their crew on a voyage saw

¹³⁶ Ibid., 66: "For Kānaka, these mo'olelo are often family treasures handed down to succeeding generations. Some families are still able to perform the same walking oral histories of their kulāiwi as their kūpuna once did."

¹³⁷ Ibid., 46-50.

¹³⁸ Ibid., 95: "The capacity to receive and perceive stimuli from our oceanscapes, landscapes, and heavenscapes and to respond to these sensory stimuli in ways that contribute to our overall understanding of our world."

¹³⁹ Trask, *From a Native Daughter*, 59.

¹⁴⁰ Katrina-Ann R. Kapā'anaokalāokeola Nākoa Oliveira, *Ancestral Places*, 95.

¹⁴¹ Ibid., 96: "A hallmark of an 'aokanaka is the ability to recognize hō'ailona not commonly noticed by the untrained eye."

Hawai'i and exclaimed, "Eia Hawai'i, he moku, he kānaka."¹⁴² This phrase announcing Hawai'i as a land and a people is vital today because it is one of many reminders of our connection to this place and space as a literal ancestor to whom we *belong*, not a space of occupation. Similarly, the connection between many of our customary practices have lost a familial continuum because it was not the dominant cultural norm post-overthrow. This loss of continuum has, in some cases, furthered the dissonance of traditional cultural practices, but also furthered dissonance amongst families.¹⁴³

This dissonance takes form in anxiety,¹⁴⁴ creating a world reminding us of our human and cultural mortality. It is as if our families and peers are the authoritative figures in a Panopticon prison. A prison where all the members are constantly observed by authoritative figures without knowing when we are being scrutinized. For the sake of self-preservation, we regulate our behaviours in order to prevent constant observation. Mamo Kim argues that being an alternative healer has made her feel as though she was in her own "marginalized reality; set apart from western norms and accepted frameworks of [the] real."¹⁴⁵ This feeling, she posits, if caught by American (colonial) observers would force her to oust herself and be "vulnerable to punishment, more

¹⁴² Abraham Fornander, *Fornander collection of Hawaiian antiquities and folk-lore ...*, Memoirs of the Bernice Pauahi Bishop Museum of Polynesian Ethnology and Natural History ; v. 4-6 (Honolulu, HI, Bishop Museum Press, 1916), 10.

¹⁴³ Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, Theses for the Degree of Doctor of Philosophy (University of Hawaii at Manoa). Political Science ; No. 5238, 2009, 3.

¹⁴⁴ Serna, "The Application of Terror Management Theory to Native Hawaiian Well being", 141.

¹⁴⁵ Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*

stringent alienation and abandonment.”¹⁴⁶ This feeling of alienation procured by anxiety has made her feel as though her “alternative” healing techniques are improper, indecent, or imaginary. This “alternative” is a where people in the same “alternative reality” find ways to empower and support each other through cultural roots, a grounding life experience and epistemology.¹⁴⁷

To expand on what is subjectively “alternative”, a sense of normalcy must also exist and in this case, normalcy is parasitic. What is considered normal today by Western advocates is subjugation, oppression, degradation, sexualization, marginalization, gentrification then pimping/selling of a culture foreign to their own. A way to consolidate this tirade-ization is to state that normalcy through a western framework is empirical colonization of other cultures. So normalized is oppression of marginalized people that, individuals are afraid to share their own narrative and experiences in order to rehabilitate the trauma they have experienced.¹⁴⁸

Ho’omau ‘ia mai kēlā mua aku : Continuing from last save

A rupture in the flow of the overwhelming traumatic experience of re-living and re-constructing the alienation from space and place is best done by playing video games! Now, continuing from the previous save mode, we will be viewing sample talk-story session questions 2 – 2d. This section will also refer to the *Call of Duty: Advanced*

¹⁴⁶ Ibid.

¹⁴⁷ Ibid., 6.

¹⁴⁸ Ibid., 3-4.; Noelani Goodyear-Ka’ōpua, Ikaika Hussey, and Erin Kahunawaika’ala Wright (editors), *A Nation Rising: Hawaiian Movements for Life, Land, and Sovereignty*, Narrating Native Histories (Durham: Duke University Press, 2014), 358.

Warfare, Barbie: Super Model, SSX, Utsurun Desu.: Kawauso Hawaii E Iku!!! and Never Alone video games. The first question in the talk-story session is **“What influence does the game titles, or map titles have on imag(in)ing of these spaces?”** In reference to “influence” of the titles on both indigenous and non-indigenous, Player 2 introspectively replied, “They definitely influence perception.” Player 2 asserted that we indigenous in the games were “secondary terrestria, relegated to the background” and that “everything else becomes consequential.”¹⁴⁹ When asked the same question, Player 1 with a tinge of aggrevation and twitch of the brow suggested that the games were like the titles intended: a “battlefield” and “one image.” Both insert “foreigner’s” ideas about what Hawai’i is and how they attempt to through video games “make it something that it’s not.” Player 1 still with a twitched brow then blurted, “the name Recovery alone is like when it’s talking about two different forces fighting each other for Hawai’i, that is totally 100% misrepresentation.” It becomes a reference to our continued degradation under military occupation where Neitive bodies have and continue to be used in live-fire exercises. Player 1 continued to say they “make like they are doing us a favor”, depicting Hawai’i as a “magical place where you can just escape to, for your own pleasure”, a “getaway, somewhere that you can do whatever you want and have fun and literally do anything.” “Hawai’i needs recovering” Player 1 stated, “from the military, not by the military.”¹⁵⁰

A follow up talk-story point moved toward another question: **“Do the images present in the ludic world alter your perception of these spaces?”** Player 1

¹⁴⁹ Player 2, Sample Talk-Story Session.

¹⁵⁰ Player 1, Sample Talk-Story Session.

responded in haste by stating, “because I live here in Hawai‘i I know that what the images present are definitely false representations of Hawai‘i.” With teeth tightly gritted, Player 1 whispered, “if I wasn’t from here . . . I would definitely think of it in a different way, see Hawai‘i in a different way.” Player 1 contemplated for a moment as though reminded of the commercialization of our people and felt that the games could present a tropic allure of “escape to paradise.” Player 1 assessed that the games had the potential to shape and alter the ways a person saw something that they have “never experienced or been exposed to.”¹⁵¹ Player 2 stated, “I don’t think they alter my perception of these spaces, they just reinforce what I thought the game was gonna be like.” With the calmest exhale of breath, Player 2 added that the game felt “plastic.” While playing *Utsurun Desu*, Player 2 “didn’t really know what to think” while continuing to search for a “subsequent stage.” In reference to *Modern Warfare*, with a smirk and a hint of sarcasm Player 2 noted, “Thankfully, the volcano didn’t explode in a way that it ruined the fantastic views and the fantastic landscape cause those are valuable, the number one industry in Hawai‘i.” Player 2 felt as though the bulk of the games were an “insult to us as a perpetual identity.” Player 2 also detected that we continue to be framed as “the background, the dressing, the umbrellas in rum that’s in the coconut.”

¹⁵¹ Ibid.

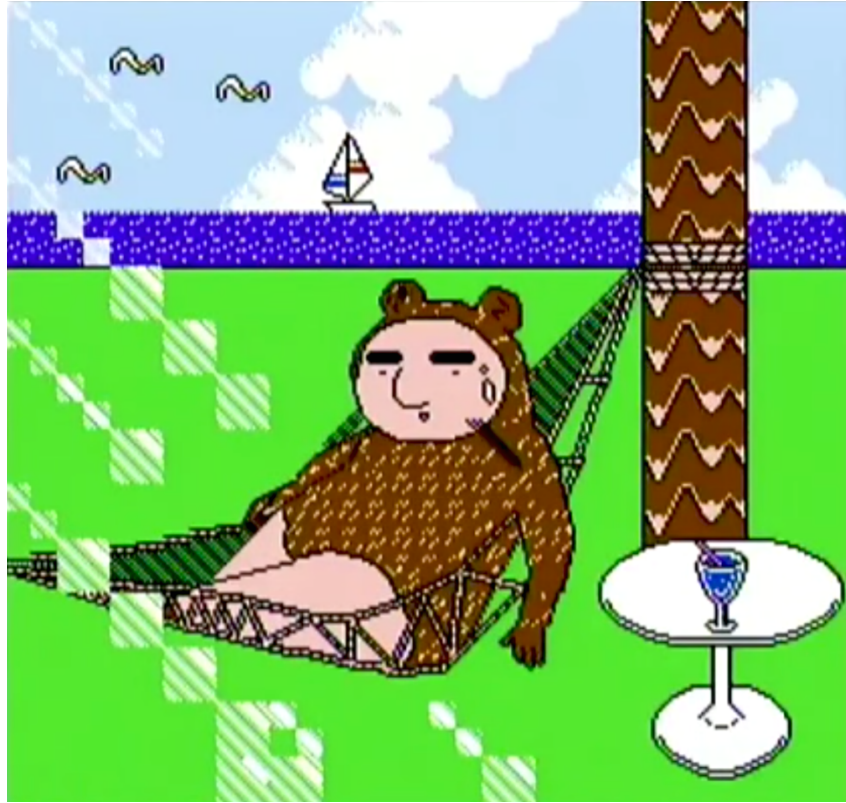


Figure 4: “Driving Me Coconuts” from Takara, *Utsurun Desu.: Kawauso Hawaii E Iku!!!*, Family Computer (Takara-Shogakukan Productions Co.,Ltd., 1992). Screen Capture by Author.

In reference to the games *Barbie*, *SSX* and *Utsurun*, Player 2 offered a distinct thought that “people were whining and bitching about trying to get to Hawai’i, doing whatever they can to get themselves in a position where somebody will give them a sip of paradise.” Player 2 also felt that the symbolism asserted that we indigenous were “latent and fore [grounds] as well because it is like getting a big slap in the face without the courtesy of a real slap.” There was “no consent” Player 2 remarked, but the image of Hawai’i was “just there for the taking.”¹⁵²

The players were asked, “**Are the names depicted accurate?**” Player 2 replied, “Are the names depicted, accurate? Depends on who’s receiving them and how we

¹⁵² Player 2, Sample Talk-Story Session.

perceive these names.” Alternatively, Player 1 felt compelled to discern that the images of Hawai‘i, specifically Waikīkī and Lē‘ahi, were featured in multiple games were transformed from “kānaka” to a “staple for escape.”¹⁵³ Mirroring the thoughts of Player 2, Player 1 enunciated the “traumatizing” effect of “kānaka struggling” to survive. Both gamers were appalled by the name “Recovery”, and the irony of a map where two military entities Russian and American were fighting to “recover” Hawai‘i as a territory from each other.¹⁵⁴



Figure 5: “Kaimana Hila” from *Call of Duty: Advanced Warfare*, Microsoft Windows, PlayStation 3, PlayStation 4, Xbox 360, Xbox One (Activision, Sledgehammer Games, 2014). Screen Capture by author.

Another question posed was **“If you had to guess where the game is taking place, could you?”** Player 1 replied that “Lē‘ahi and Waikīkī” were instantly recognizable. Strangely, Player 1 could not make a connection to the home island of

¹⁵³ Ibid.

¹⁵⁴ Player 1, Sample Talk-Story Session.

Kaua'i referenced in the SSX game.¹⁵⁵ While Player 2 also could not recognize Kaua'i, both discussed imitations of "ki'i."¹⁵⁶ Player 2 went on to state that it was personally difficult because "any kind of portrayal of what is essential in this culture that has been embedded within this 'āina for generations [and instead] was broadening the foreign gaze" in the context of the ludic experience.¹⁵⁷



Figure 6: "Kūnuiākea" from SSX (Tricky), PlayStation 2, GameCube, Xbox, Game Boy Advance (EA Sports, 2001). Screen Capture by Author.

A final question in this sequence posed **"Do you feel as though these spaces are representative of Hawai'i cultural views or values?"** Player 2 replied, "No, they don't represent our views or values, I don't find many things that do represent our views or values." With a slight leer Player 2 continued, "All I see are really impressive and

¹⁵⁵ Ibid.

¹⁵⁶ Pukui and Elbert, *Hawaiian Dictionary*, 148: Image, statue, picture, photograph, drawing, diagram, illustration, likeness, cartoon, idol, doll, petroglyph.

¹⁵⁷ Player 2, Sample Talk-Story Session.

creative ways to recreate the prostitution of our people, so kudos to them for that.”

Player 2 assessed that “It’s definitely, appropriation, extraction, a taking of culture without ever placing anything else in there.” Player 2 contended that the situation has become “problematic” because there is a “selfie society” which has “existed for thousands of years” and “now we have the technologies to spread the image.”¹⁵⁸ Player 1 agreed that the games were void of Hawai’i culture, and they “absolutely do not depict any parts of our cultural values.”¹⁵⁹ Player 1 felt saddened that people were able to manifest their own idea of what Hawai’i is while we indigenous simultaneously “fight for our existence.” Player 1 expressed that the game designers “do whatever they want [to] our stories.”¹⁶⁰ These critically stinging points confirm how the normalization of traumatic experiences have been positioned in video games to heighten a colonial agenda. The experiences show prostitution, exploitation and disregard of Native people and our culture without us.

Pio ka pā’ani wikiō! : Turn off the video game!

All of these images have been reinforced by a code of normalcy to permit a Western cultural dominance over Hawai’i culture. It also trivializes akua that we share a connection to since time immemorial. For those of us who continue to ho’omana akua, they are real! Ea exists, the ocean exists, Kaho’olawe exists, and therefore Kanaloa

¹⁵⁸ Ibid.

¹⁵⁹ Player 1, Sample Talk-Story Session.

¹⁶⁰ Ibid.

exists.¹⁶¹ Lava exists, persistence exists, creation exists, and therefore Pele exists.¹⁶²

Rain exists, lightning exists, thunder exists, and therefore Kāne exists.¹⁶³ The list of these akua and some of their body-forms are provided to inform the reader that, when Hawai'i look to the world, we look to the akua. These akua, whose likenesses have been or continue to be pierced, bombed and injured have a huge influence upon our daily life because our "cultural traditions were critical to healing the trauma."¹⁶⁴ Now, visualize those of us who continue or aspire to use cultural traditions, cultural protocol and practices viewing these signs and signifiers of our akua, being trampled upon by a dominant group of people. The "clips" we view shoot semiotic codes into Neitive bodies which (meta)physically afflict us. In Kim's dissertation she stated,

I have found that more than just the physical factors involved, emotional, psychological and spiritual components of a person's psyche have as much and sometimes more influence over the well being and strength of their immune systems.¹⁶⁵

These clips we feel in ludology can hinder rehabilitation. In the Western culture,

¹⁶¹ Noelani Goodyear-Ka'ōpua, Ikaika Hussey, and Erin Kahunawaika'ala Wright (editors), *A Nation Rising*, 137-157, 187, 241, 343; June. Gutmanis, *Na Pule Kahiko: Ancient Hawaiian Prayers* (Honolulu, Hawaii: Editions Limited, 1983), 5.

¹⁶² Ibid., 186-187; June. Gutmanis, *Na Pule Kahiko*, 194-195.

¹⁶³ Ibid., 220-230; June. Gutmanis, *Na Pule Kahiko*, 7-8.

¹⁶⁴ Ibid., 169.

¹⁶⁵ Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 23.

our Hawai'i culture holds no real significance except as a space to appropriate and "capture." This process frames hegemonic images of Hawai'i without cultural meaning as "our story." Although "clips" of cultural images may be represented in video games, they are seldom accurate. The foreign culture attempts to "capture" traditional Hawai'i culture in cultural drive-bys through shooting "clips" that frame themselves as authoritative figures who objectify our culture and bodies via forceful assimilation and normative structural violence.¹⁶⁶ The stories they share are about us are inaccurate. They are not us.

Forced assimilation of identity is normalized by media. As Anne Keala Kelly states in her article about "Resistance to Empire, Erasure and Selling Out": "The danger of Hawaiian resistance not appearing in forms of media where most people get the story of Hawai'i is that our absence codes as consent to being American; we appear to want to assimilate."¹⁶⁷ We do not cede, we do not consent to being American. However, we are forced to acknowledge that most of us who live as subjects within the colonial "imaginary" (American culture) have some core blockages within our na'au via

¹⁶⁶ Normative structural violence is similar to a very difficult arcade game in that the player invests resources, be it time, wealth or wellness in attempts to reach the final stage, sovereignty. However, the Artificial Intelligence in the game is so well designed that no player has defeated the final boss Colonization. It becomes normal for the player to attempt again and again, or even watch others attempt to defeat the game with the same result, a loss. These losses often drain all resources of the player. The trick of the game is that the player is designed to lose. Only hacking the structure may yield a victory over the colony.

¹⁶⁷ Noelani Goodyear-Ka'ōpua, Ikaika Hussey, and Erin Kahunawaika'ala Wright (editors), *A Nation Rising*, 37.

colonization.¹⁶⁸ Therefore, our imagination is in-finite. Our collective imaginations are a compilation of memories and happenings attempting to create, innovative, and better futures. However, the imagination or imaginary for indigenous people are based in historical and ancestral memories of skills passed down genealogically and later nurtured/influenced by our own cultural-survival skills in our day-to-day life. I know that for many generations, especially in times of deep seeded trauma, my ancestors prayed for me as I have prayed for my child and future generations to be protected while actively creating ways to protect them. Our ancestors seek to free us from a colonial imposition by necessitating the culture we attempt to rehabilitate. It has become difficult to conceive what exactly our cultural universality/norms were prior to contact. However, as Noe Goodyear-Ka'ōpua posits in the introduction of *A Nation Rising*, ea is a concept that has existed since pre-contact and continues to be shaped today.¹⁶⁹ Ea is not contingent or reactionary to oppression, it simply exists, emerges and resurges.¹⁷⁰

¹⁶⁸ Claudia Mamo. Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 13.

¹⁶⁹ Noelani Goodyear-Ka'ōpua, Ikaika Hussey, and Erin Kahunawaika'ala Wright (editors), *A Nation Rising*, 5: "1. The ea of fish is water. 2. The ea of humans is wind. 3. The ea of earth is the people. 4. The ea of a boat is the steering blade. . .5. The ea of the Hawaiian Archipelago, is the government."

¹⁷⁰ Kumu Kekailoa Perry brought to my attention, we may often react to opposition and express it through ea.

Nā Holo Ao: The Realm Runners

Hawai'i positively indicate a strong reliance on 'ohana.¹⁷¹ Maladaptive behaviors and negative social outcomes are products of a disconnect between traditional Hawai'i cultural values, whilst a dominant western culture mentally gentrifies and oppresses traditional values by building over them. For Hawai'i, land alienation separates people from the social processes that organize cultural knowledge. To "succeed" in Western School settings, many Hawai'i haumāna¹⁷² conceal their own culture or reserve the concepts for home.¹⁷³ This displacement of traditional culture by western culture may be an integral part of cultural death: part of the 6th mass extinction suggested earlier by scholar Loh.¹⁷⁴ At-risk-students tend not to notice a disconnect from their culture because of the conditions they are living in which is structured, imaged, and imagined by the west.¹⁷⁵ These students often live on "borderlands" because they are forced to "turn off" or conceal their culture in order to succeed in the western world which values individual success over the success of the whole compound of indigene.¹⁷⁶

¹⁷¹ Noelani Goodyear-Ka'ōpua, Ikaika Hussey, and Erin Kahunawaika'ala Wright (editors), *A Nation Rising*, 177; Serna, "The Application of Terror Management Theory to Native Hawaiian Well being.", 128.

¹⁷² Pukui and Elbert, *Hawaiian Dictionary*, 61: Student, pupil, apprentice, recruit.

¹⁷³ Serna, "The Application of Terror Management Theory to Native Hawaiian Well being.", 129.

¹⁷⁴ Loh and Harmon, *Biocultural Diversity*, 22.

¹⁷⁵ Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 7; Serna, "The Application of Terror Management Theory to Native Hawaiian Well being", 133-134.

¹⁷⁶ Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 27.

In Serna's article about culture and its function in aiding people under oppression, she discusses TMT or terror management theory. It is an empirical framework that offers a methodology to defend against anxiety and existential terror. The TMT abbreviation is also satirical in nature because it parallels the name of a device that has been proposed to occupy the top of Mauna Kea which has gained viral attention and has been contested. Serna's TMT is contingent on two practices: "faith in a culturally derived worldview" which organizes the meaning of realities, and the conviction to become a "significant contributor" to the multiple realities of culture. She suggests that "Self-esteem is obtained when one is successful at achieving the standards of culture."¹⁷⁷ Therefore, culture is a psychological pale¹⁷⁸ that has the ability to ward off anxiety caused by historical trauma and the realization of cultural mortality by building and sustaining self-esteem.¹⁷⁹ However, there exists a maladaptive anxiety management. Maladaptive anxiety management grows when (traditional) cultural worldviews are "challenged, fragmented and not believed. . . self-esteem is not achieved, thus providing no cultural anxiety buffer."¹⁸⁰ Our traditional cultural worldviews have the potential to ward off the "paralyzing terror associated with the awareness of

¹⁷⁷ Serna, "The Application of Terror Management Theory to Native Hawaiian Well being.", 129.

¹⁷⁸ Pukui and Elbert, *Hawaiian Dictionary*, 311: To ward off, thrust aside, parry, fend off, bar, shield, defend, protect. ; June. Gutmanis, *Na Pule Kahiko*, 2.

¹⁷⁹ Serna, "The Application of Terror Management Theory to Native Hawaiian Well being.", 129-130.

¹⁸⁰ *Ibid.*, 132.

our mortality.”¹⁸¹ Without autonomy we again are reminded of our cultural mortality.

Autonomy is necessary in rehabilitating the trauma we as indigenous people have and continue to experience. We have the right to define our own notions of health, our own ea.¹⁸² It is difficult to define wellness and because of this difficulty, it is arduous to define one practice which empirically tests intervention strategies. Our Māori cousins have created multiple mental wellness models. The WHO or World Health Organization attempted to assist Māori. However, Māori relationships with western health professionals and health systems generally become strained because of feelings of alienation. The feeling of alienation was caused by poor access or inadequate care. However, the main issue was a lack of shared decision making and a limited recognition of a Māori world view.¹⁸³ Perhaps, what would have been considered “alternative medicine”¹⁸⁴ by the west were the traditional cultural practices and models shaped by Māori spirituality. Therefore, the limited recognition of a Māori world view would displace empowering Indigenous in order to cater to western needs.¹⁸⁵ “Models shaped and endorsed by consumers, is preferable to one that is imposed” because it offers a sense

¹⁸¹ Ibid., 145.

¹⁸² McNeill, “Maori Models of Mental Wellness.”, 109: “each culture has the right to devise paradigms that are relevant to their own unique cultural experience.”

¹⁸³ Ibid.

¹⁸⁴ Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 29: “alternative medicine” today emanates from knowledge which has been subjugated within the modern/colonial world system.”

¹⁸⁵ Ibid., 27-28: “distribution of power for foreign over Indigenous as alternative medicine is historically inscribed, political definition that demonstrates both the colonial and modern stratification of knowledge.”

of ea.¹⁸⁶

Another mental wellness model named “Te Ao Tūtahi”¹⁸⁷ provides qualitative methods for effective epistemological analysis. It deconstructs the different cultural “realities” by quantitatively adapting four realities. The four realities which compose Te Ao Tūtahi include: “Te Ao Whakanekeneke (Global world) Te Ao Pākehā (European world), Te Ao Hou (Synthesis of cultural elements from Māori and Pākehā worlds), Te Ao Tawhito, (Māori world –origins in pre-contact Maori existence).”¹⁸⁸ Te Ao Tūtahi offers what the WHO model does not by encompassing “all Māori, irrespective of their life experiences.” This inclusion procures autonomy (ea). Whakapapa in Māori, or mo‘okū‘auhau in Hawai‘i, is not the key that opens the door to traditional cultural values, it is what stands on the other side. It is up to the individual to take action and open the door. It is up to both those behind the door and the one who opened the door to allow others entrance. It is posited by research amongst Tūhoe kaumātua that “Māori requiring mental health intervention are alienated from their tribal roots.”¹⁸⁹ The Te Ao Tūtahi model is extremely pertinent in understanding what other cultural influences have in terms of impacting the Māori world view. It can be used as a resource to “extrapolate

¹⁸⁶ McNeill, “Maori Models of Mental Wellness”, 109. While it is not our present economy there is possibilities that it lean more toward ea.

¹⁸⁷ Ibid., 111: “This model emphasizes Māori agency in mental wellness by accounting for different cultural influences on Māori, while at the same time retaining deference to traditional Māori thought demonstrated by the placement of Te Ao Tawhito in the central position.”

¹⁸⁸ Ibid., 110. In ‘ōlelo Hawai‘i these terms could be translated as Ke Ao Ho‘one‘ene‘e, Ke Ao Haole, Ke Ao Hou, and Ke Ao Kahiko.

¹⁸⁹ Ibid., 114.

and identify”¹⁹⁰ the source of conflicting intervention processes. The Te Ao Tūtahi model which was originally used to analyze Māori mental wellness suggests applying itself to “different contexts and for different purposes.”¹⁹¹ Māori seek similitude and fluidity between realms. I posit that because Hawai’i have similar experiences in regards to alienation from our culture, identity and langua-culture, we should look to this model as exemplary praxis. The ability to walk comfortably in multiple realms allows us to be “more likely to be mentally well.”¹⁹² It is based on re-familiarizing ourselves with our culture and languaculture. For Hawai’i, we can appropriate this model for mental wellness created by our Māori cousins because we also intersect with colonial and non-colonial influences within our culture.

No hea mai ‘oe? Where are you from?

In the west, we are not afforded the luxury of only representing ourselves as individuals. We have to represent the collective identity of all our people for every generation past, present and future. Since its inception many video game consoles have envisioned ways in which to view the game environment as a separate, sovereign reality. Players enter a different world when they begin to play. This ludic process compliments sovereignty as it attempts to hinder colonialism through resurgence.¹⁹³ Sometimes, escapism is necessary because it is truly traumatic to live the life we live

¹⁹⁰ Ibid., 113.

¹⁹¹ Ibid., 114.

¹⁹² Ibid.

¹⁹³ This sovereignty boost is a resurgence critical to the sovereign reality as it becomes a tool for surge forth.

today as consumers of kolonaio. Many of us have been displaced from our ancestral houses and as a result have been forced to re-place our cultural beliefs. Individuals in Neitive communities are not a part of the American “melting pot”, we share similitude with a kuahu.¹⁹⁴ Instead of simply being stones in an ahu,¹⁹⁵ we **become** the teeth in a kuahu. We collectively contribute to a greater purpose, building a connection to akua as an altar.

Pā‘ani wikiō has potential to span our traditional culture across the spectrum of realms—Ke Ao Kahiko, Ke Ao Hou, Ke Ao Ho‘one‘ene‘e and Ke Ao Haole (different types of cultures)—as a teaching technology. For Hawai‘i in video games, the normative aspect of showing Hawai‘i spaces in the background formulates, advertises and codes our culture as ornamental, concealed and assenting to our traumatic oppression. In the foreground lies the haole-dom shifting, moving, whilst poisoning our strata. The norm that has been portrayed in video games featuring Hawai‘i are primarily rooted in Ke Ao Haole, even though the ludic experience has an audience reach which spans all spectra. These advertisements and codes are consumed by Hawai‘i who experience fragmented realities and lead to further displacement and alienation of Ke Ao Kahiko. Without rooting ourselves in Ke Ao Kahiko, we will not have access to Nā kini kia‘i o ka pō and there is no “true” Ao Hou or Ao Ho‘one‘ene‘e.

With Hawai‘i agency and autonomy in pā‘ani wikiō Hawai‘i, we have the potential

¹⁹⁴ Pukui and Elbert, *Hawaiian Dictionary*, 169: Altar.

¹⁹⁵ Pukui and Elbert, *Hawaiian Dictionary*, 8: Altar, shrine, cairn. The difference between an ahu and a kuahu is the presence of the akua. When an akua has presence themselves the ahu becomes a kuahu.

to influence modern mental health wellness in a positive way. Ea will give the opportunity for our hands to heal our minds, through ludology in the ludic world. We will be able to “flip the script” with our hands on the trauma ‘āina has experienced.¹⁹⁶ The effect of normalizing our culture and framing it as able to move fluidly in multiple Ao will normalize de-colonial futures. Our normative existence is sovereign, a glitch in haole reality. These pā‘ani wikiō are an intervention strategy to pale those who wish to colonize us by turning the pedagogical colonial technologies into our own mo‘olelo. Rupturing colonial futurity through indigenous imaginary is a positive step towards decolonial life.

¹⁹⁶ Claudia Mamo Kim, *What Is the Lived Experience of an Alternative Healer in a Western Construct of Reality?*, 31, laying healing hands into the ‘āina means we all have the potential to heal Papahānaumoku.

-Pae 'Ekolu: Level Three-

Ua huli maoli 'ia, he mau pulapula ke koe koena: Flipping the decolonial imperative, more pulapula remains

An intergral part of my life has been hip-hop. I am grateful to my mother for showing me what true hip-hop and MCs¹⁹⁷ entails. Hip-hop is a viral form of sharing 'ike amongst MCs and crowds whose contemporary iterations began in New York City. To contextualize what I mean by contemporary iterations of hip-hop, it is first important to understand what hip-hop does. Hip-hop is a forum for building, unifying, and feeding communities and their knowledge. This goal is achieved by creating "flux, breaks, ruptures, rhythms and repetition."¹⁹⁸ Flux,¹⁹⁹ breaks, ruptures, rhythm and repetition are how we flip the system. These soundscapes sample archives of cultural memory in different eras and iterations.²⁰⁰ Hip-hop pedagogies, like contemporary indigenous identity, are the multiplicity of high definition semiotic scapes for "re-emergent rhythmological reflection of the world as it is: contradictory, celebratory, passionate, urgent, unapologetic and always on the move."²⁰¹

¹⁹⁷ MC is an abbreviation of Master of Ceremonies relevant in both Indigenous and Hip-Hop communities.

¹⁹⁸ Jarrett Martineau, "Creative Combat: Indigenous Art, Resurgence, and Decolonization" (DOCTOR OF PHILOSOPHY, University of Victoria, 2015), 143.

¹⁹⁹ Hinemataua McNeill, "Maori Models of Mental Wellness," *Te Kaharoa* 2, no. 1 (January 22, 2010), <http://tekaharoa.com/index.php/tekaharoa/article/view/47>, 126: Like an organism, identity evolves. It is in a constant state of flux and as it comes into contact with another element its form is changed.

²⁰⁰ Martineau, "Creative Combat", 143.

²⁰¹ Ibid.

Hip-hop MCing is an iteration, a remix of ha'i mo'olelo²⁰² "that is not simply *derived* from originary sources in African societies and the Indigenous nations of Turtle Island, but exists within an ongoing continuum of Indigenous creativity."²⁰³ We have always archived and documented our histories rhythmically as indigenous people through the text-styles of hula, mele, mo'olelo, "talk-story, celebration, feast," and the mastering of ceremonies.²⁰⁴ All of these text-styles re-mix, "re-imagine", "re-world", "re-awaken", "*re-write and re-right*", "re-claim, re-cover and perpetuate the realities of our own identity."²⁰⁵ Hip-Hop and MC'ing can be understood as "assembling rhythmology in which layered histories and multiple subjectivities are broken open, sampled, looped, reconfigured and fed back into endlessly recursive forms."²⁰⁶ Like kaona in 'olelo Hawai'i, "Hip-hop composes countervailing codes of communicative articulation that encrypt semiotic flows and resist algorithmic surveillance and illumination."²⁰⁷ We have

²⁰² Lia O'Neill Moanike'ala Ah-Lan. Keawe, *Ki'i Pāpālua: Imagery and Colonialism in Hawai'i*, Theses for the Degree of Doctor of Philosophy (University of Hawai'i at Mānoa). Political Science ; No. 5043, 2008, <http://hdl.handle.net/10125/20844>, 28: "From our community, the ha'i mo'olelo (storyteller) is thought of as a person of power. This position is also accompanied with tremendous kuleana (right, responsibility and authority) because 'the storyteller is the living memory of her time, her people.' For Kanaka Maoli, the storyteller does not receive any monetary compensation. They gain mana (power) and earn valued respect from our community by celebrating the enjoyment of "an immense [communal] gift that thousands of people benefit from each past or present life being lived."

²⁰³ Martineau, "Creative Combat", 144. The originary is the native, the original that cause existence, the initiator and initializer.

²⁰⁴ Ibid., 144-146; Lia O'Neill Moanike'ala Ah-Lan. Keawe, *Ki'i Pāpālua*, 30.

²⁰⁵ Lia O'Neill Moanike'ala Ah-Lan. Keawe, *Ki'i Pāpālua*, 93, 113, 131; Martineau, "Creative Combat", 57.

²⁰⁶ Martineau, "Creative Combat", 152.

witnessed the traumatic effects of desecration, bone gentrification and attempted expedited extermination, for generations and that is the reason why we occupy different realms and their iterations. We become the rejuvenation!²⁰⁸ It becomes increasingly clear that we have a kuleana to empower and share our mental archives of culture while remembering to pale and 'au'a knowledge that is sacred.

Na wai lā ke kuleana? E pale i nā 'apo leo!: Whose responsibility is it? Parry the voice snatchers! (Calling out all MCs)

Kuleana²⁰⁹ has been a term often linked to responsibility and activity. Today, kuleana should be interpreted as being ana²¹⁰ (measured) by our kule²¹¹ (inactiveness) rather than our activeness. Kuleana in the current praxis of Hawai'i is not a narrative composed by decolonization. It is constructed, created, and sampled from ea. Ea is the emergence, movement, initialization and activation of sovereignty. It has been this way since pre-colony. Pūlapūla, the intergenerational preparation for sovereignty, rehabilitates the next kalo's first ea. The stalks that existed before me regenerated over thousands of years. My ancestors have grown to survive the invasive thoughts and

²⁰⁷ Ibid., 159.

²⁰⁸ Pukui and Elbert, *Hawaiian Dictionary*, 352: Seedlings; To start seedlings; To rehabilitate; Descendant, offspring; Annoyance, an offense to the eyes. After the rehabilitation there is a renewal and rejuvenation.

²⁰⁹ Ibid., 179: Right, privilege, concern, responsibility, title, business, property, estate, portion, jurisdiction, authority, liability, interest, claim, ownership, tenure, affair, province.

²¹⁰ Ibid., 23: To measure.

²¹¹ Ibid., 179: inactive.

diseased processes by which my family has been traumatized. These two concepts *ea* and *pulapula* predate colony or empire in Hawai'i.

Today, *kuleana* is also associated with burden: a result of not actively taking responsibility of actions for the betterment of Hawai'i. On a personal level, I know my *kuleana* is inherited from my family name. One name is often called upon during battle as an emergent warrior clan, part of an elite group of assassins, the 'ālapa. This name is often called upon to awake. I assert that because I am given the space to critically analyze and critique, I am realizing the opportunity to actively take up this responsibility that my ancestors prepared and trained me to do: fight against opposing forces. If I were to consolidate this idea into a Hip-Hop lyric it ain't about waking up, it's a conscious effort to "stay woke." *Kū'ē* is the consecrating force against colony; *pulapula* and *ea* are the preparation and emergence of sovereignty by staying woke.

As scholar Lia Keawe states in her dissertation, "Mo'olelo (storytelling) was how our people expressed our ideas and thoughts of our identity, culture, religion, politics, history, etc. It is the means that transferred this information from one generation to the next."²¹² Mo'olelo continues to be an archive and repository that we sample to discover our individuality as Hawai'i. The *Kumulipo* is a cosmogonic genealogical form of mo'olelo that explains the origins of chieftdom in Hawai'i nei: it records and identifies royal kinship with the environment, with the stars, with nature and with each Other. Mo'olelo is the instrumental that our MC's rhyme on to manage "the realities of our

²¹² Lia O'Neill Moanike'ala Ah-Lan. Keawe, *Ki'i Pāpālua*, 25.

existence, our culture and our history.”²¹³ “There are numerous mele, oli and hula honoring our wahi pana (legendary place) and ali’i which become the foundation of place memory for us. It is precisely through mele, oli and hula that we are able to ‘re-enter, re-visit and re-live our particular place.’”²¹⁴ These mo‘olelo are called upon by the names of the space in which they occur. The names of these spaces reconnect us to our mo‘olelo through mele, oli, hula, kaula, ali’i and akua: they are reason enough to, without discrepancies, label these sites sacred.

Na mākou nō ke kuleana: It is indeed our responsibility

It is important that our mo‘olelo be told by ourselves. Our kuleana as indigenous people is to ha‘i our mo‘olelo and ward off the ‘apo leo.²¹⁵ The ‘apo leo are foreigners who make great efforts to alienate Indigenous people from our own language by attempting to create new nations and perpetuate the cycle of silencing Hawai‘i through degradation while many of our people do not know our language.²¹⁶ This is a remix of the rhetoric structured by these ‘apo leo for over 120 years. It removes any opportunity we have to image our own sovereignty, as if we do not already face great opposition within our community for continuing our own sovereign acts.²¹⁷ These ‘apo leo (who are

²¹³ Ibid., 28.

²¹⁴ Ibid., 30.

²¹⁵ Sam L. No‘eau Warner, “Kuleana: The Right, Responsibility, and Authority of Indigenous Peoples to Speak and Make Decisions for Themselves in Language and Cultural Revitalization,” *Anthropology Education Quarterly* 30, no. 1 (1999): 68–93, doi:10.1525/aeq.1999.30.1.68, 80, 81, 88.

²¹⁶ Ibid., 75.

²¹⁷ Ibid., 84.

identified as oppressors) believe they should have a higher role than Indigenous people in making decisions about policy just because they speak our language and ensure that we, Hawai'i, never have the opportunity to decolonize our own minds.²¹⁸ This oppressive cypher creates a cycle of American control; this American control is synonymous with the American Dream that was imposed upon us, without our consent; we continue to be subjugated socially, politically and economically by the American Dream.²¹⁹ These are hegemonic models brought forth by a myth of "cultural superiority" and "assimilation" which have also structured and normalized language-cide, culture-cide and historicide.²²⁰ Non-Hawaiian²²¹ educators are adamant about the rhetoric of 'ōlelo Hawai'i being separate from Hawai'i identity and argue that the Hawai'i are also foreign to Hawai'i because we migrated over 2,000 years ago. This is an effort to situate the "dominant language/culture" to control 'ōlelo Hawai'i.²²² They are attempting to "save" our language which mimics the trope that we are force fed in diegetic world movies about Indigenous people, where Indigenous people need saving and haole are the only ones who can save us.²²³ As po'e Hawai'i it is imperative to recognize "the right

²¹⁸ Ibid., 69: "This position, which may strike some as essentialist in its critique of nonIndigenous control over Indigenous language revitalization, has evolved out of a long and complex history of struggle over land, sovereignty, and now culture."

²¹⁹ Ibid., 73.

²²⁰ Ibid., 73: "often confused with and reinforced by military superiority."

²²¹ People who live in Hawai'i who do not descend from Papa and Wākea, and have no genealogical ties to Hawai'i prior to 1776.

²²² Warner, "Kuleana", 76.

²²³ Ibid., 78.

and , more important, the responsibility” to take back authority to speak and make decisions about ‘ōlelo Hawai‘i. From a Neitive perspective, our “language and culture (not to mention history, literacy, and oracy) are all kuleana of our own people.”²²⁴

Preparation for the emergent sovereignty comes from intergenerational creation. Creating for Hawai‘i is “emergent” and “integral to life”, we attempt to make text-styles which mimic our ancestral practices and ceremonies in different au.²²⁵ Hana no‘eau are creators whose skills and “cultural production” have always aligned with “movements toward freedom.” Indigenous creation “cannot be neutral” because we have struggled through times of torment, degradation and subjugation to create.²²⁶ It should be noted though that the invasive colony “orders but does not define our reality”; it continues to gentrify our Neitive bodies and mind, but we still RISE.²²⁷ “Inhabiting emergent spaces” is a step toward sovereignty and self-determination that structures *us* as the actualization of a de-colonial potentiality. We are the famous flowers, the tree waited generations to create.²²⁸ Our 400,000+ ancestors greatly outweigh our fear.

Indigenous nationhood is a “regenerative and restorative structuring” of lifeways which re-distribute power from settlers to Indigenous.²²⁹ Settlers have done everything to empower themselves and continue to use new technologies to normalize their

²²⁴ Ibid., 80.

²²⁵ Pukui and Elbert, *Hawaiian Dictionary*, 30: Period of time.

²²⁶ Martineau, “Creative Combat.”, 3.

²²⁷ Ibid., 4.

²²⁸ Ibid., 4-6.

²²⁹ Ibid., 28.

oppression on Indigenous strata. However, like any good lyricist, we Indigenous “evade being captured and coded” by creating semiotic experiences which may sound like we are “happy natives” complacent with our conditions while also creating movements for ea.

He aha ke kumukū'ai?: What is the cost?

The way we have been “re-presented” in history is a dichotomy because the current iterations surrounding academ(ed)ia is “non-indigenous” and therefore “can not present an indigenous point of view.”²³⁰ Having our own point of view, an indigenous point of view, allows Hawai'i to re-dress “recovery” to include the voices of women and must be performed “from our own locus of enunciation.”²³¹ Words and codes are triggers that remind us “of the centuries of colonization that have ‘othered’ our people.”²³² Today, we no longer tolerate stories being “re-created by non-indigenous people” because for extended periods of time they were given the ability to “dominate and subjugate our ancestors.”²³³ However, to parry this silencing, we are beginning to become ha'i mo'olelo who are “managing the realities of our existence.” Although as Indigenous we may experience “many salient themes shared in the politics of storytelling”, diversity exists amongst all of us.²³⁴ Even our colonizers were not all

²³⁰ Lia O'Neill Moanike'ala Ah-Lan. Keawe, *Ki'i Pāpālua*, 31.

²³¹ Ibid., 31.

²³² Ibid.

²³³ Ibid., 32.

²³⁴ Ibid.

identical, although they “often lumped us into one category, “other.””²³⁵

For non-indigenous foreign cultures, countless stories about hula have deliberately imaged and understood it as a “commodity, an identity that can be purchased, or worn like an accessory to an outfit” that is hip, cool and fresh like the flavor of the month that rotates with time.²³⁶ The “*Hawaiian hula girl*”²³⁷ trope in Hawai‘i is an identity construction of Hawai‘i as an “Edenic paradise”²³⁸ while her subjects are constructed as a desired object through imaging and colonial imaginary.²³⁹

The re-mixing and re-creation of our culture has been done through many text-styles and media. Seldom do we have the opportunity to represent ourselves because foreigners have catalogued our culture, trivialized our ritual instruments and normalized through repetition the “taking of our land” by sexualizing the “*Hawaiian hula girl*” through the capturing lens of the camera and Hollywood.²⁴⁰ By way of these captures, “we

²³⁵ Ibid., 32: “This particular category disallows reflection into the importance of our diversities.”

²³⁶ Ibid., 32-34.

²³⁷ Ibid., 33.

²³⁸ Ibid.

²³⁹ Ibid., 39-42.

²⁴⁰ Ibid., 42-46, 53-54.

inherit fragmented realities” but these inherited mo‘olelo became a “currency of knowledge” that are now “published as history.”²⁴¹

Tourists commit cultural drive-bys when they flock to Hawai‘i assuming they are truly experiencing “Kānaka Maoli culture” by setting their sights or preconceived lenses on authenticating our cultural “performers.”²⁴² However, indigenous bodies are a by-product of colonialism where the “real” is shaped and created by colonizers.²⁴³ We are again reminded of agency and power which is shaped by the colonial process that “[W]ithin this process, we are managed by colonialism and kept imprisoned by it. I don't think we ever end the process of decolonization.”²⁴⁴ However, acknowledging agency lies within us, we can actively engage in our kuleana²⁴⁵ through a “different orientation”, like thinking in a different language, “we can break free from an imposed reality of the colonizer” and be self-defining.²⁴⁶

‘Ike ‘ōiwi na waho no Hawai‘i Nei: Native informants for the Neitive model

This section provides Native models that currently exist. These Native models are views and games that inform protocol in developing and coding a video game.

²⁴¹ Ibid., 57.

²⁴² Ibid., 58, 59.

²⁴³ Ibid., 59-60.

²⁴⁴ Ibid., 60.

²⁴⁵ Ibid ,66-76: "shoulder shrugging our oppression and the ancestral alarms we get" is impossible when we realize our kūpuna are attempting to signify our kuleana through the na‘au.

²⁴⁶ Ibid., 64.

Although, the intention of the talk-story and gaming sessions were to view what other people had to say about Hawai'i, I found that because of the traumatic triggers²⁴⁷ the games emulated, it was necessary to provide an alternative game. The game they played was *Never Alone*. The game *Never Alone*²⁴⁸ is based on *Iñupiaq*²⁴⁹ mo'olelo and emphasizes indigenous narrative and hana no'eau. It is astonishing that the game mechanics, environment, ludic contract and other visuals were informed primarily by mo'olelo being told by kūpuna of the place.²⁵⁰ Both members of the sessions felt a greater attachment to the game.

Both Player 1 and Player 2 noticed a “reciprocal”²⁵¹ relationship with the environment and ancestors. Player 1, who originally felt detached from the games depicting Hawai'i, felt a greater attachment to this game because of the detailed nuances such as an embrace of the young woman and the fox in the storm. Player 2 likened the experience of a polar bear to “something bigger” or even “colonialism.”²⁵²

²⁴⁷ Harsh reminders of colonial imaginary such as imaging Hawai'i being fought for between Americans and Russians. Imagining Hawai'i communities with zombies before imaging Hawai'i could be there.

²⁴⁸ Upper One Games, *Never Alone*.

²⁴⁹ A nation, people, and language within Alaska.

²⁵⁰ Kisima Ingitchuna, *Never Alone - Iñupiaq Perspectives* - Joseph Sagviyuaq Sage, Video, accessed May 11, 2016, <https://www.youtube.com/watch?v=BK1IsVEjZKE>; *Never Alone - Kisima Ingitchuna, Never Alone - Iñupiaq Perspectives* - Joseph Sagviyuaq Sage, accessed September 13, 2016, <https://www.youtube.com/watch?v=BK1IsVEjZKE>.

²⁵¹ Player 1, Sample Talk-Story Session; Player 2, Sample Talk-Story Session.

²⁵² Player 2, Sample Talk-Story Session.

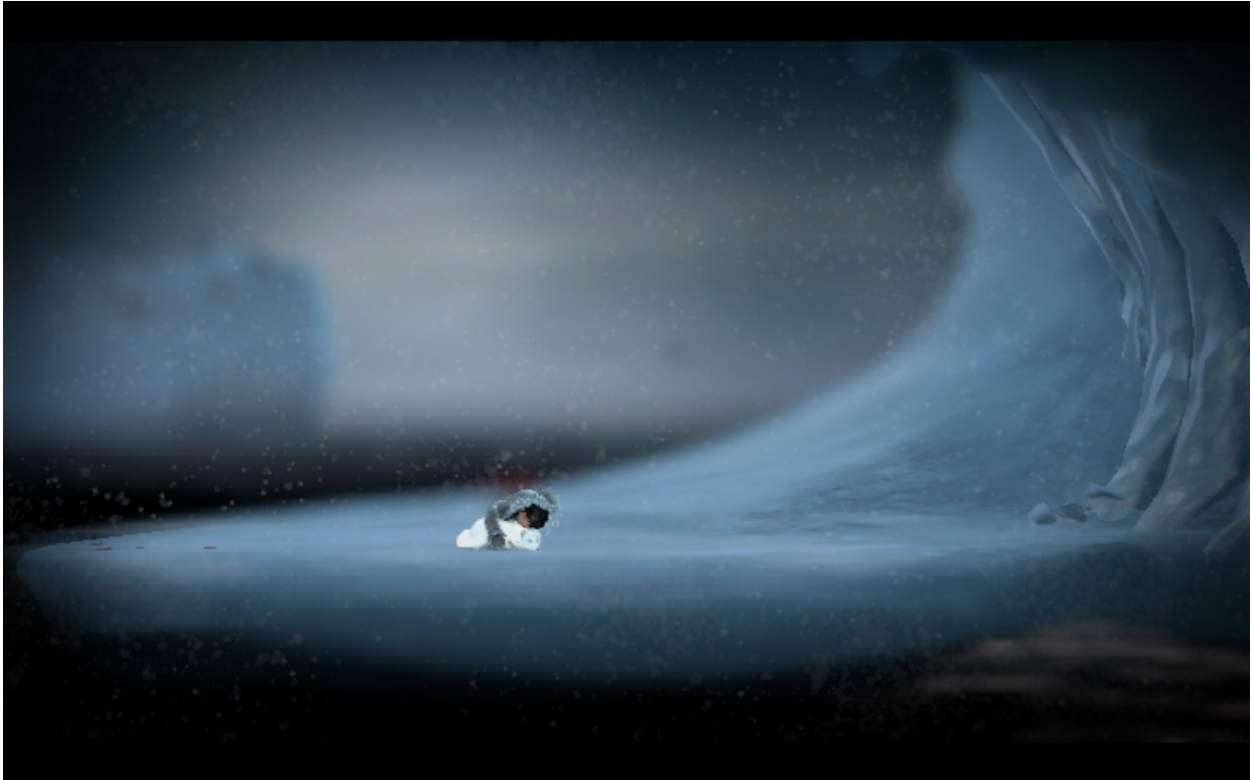


Figure 7: “*Warm Embrace*” from Upper One Games, *Never Alone*, iOS, Linux, Microsoft Windows, OS X, Playstation 3, Playstation 4, Wii U, Xbox One, Iñupiaq, English, *Never Alone* (Upper One Games, 2014). Screen Capture by Author.

Our Māori cousins also have done research on video games that display themselves. Those games were made by foreigners and identify the processes of multiple ao. In the article “Māori in Video Games - A Digital Identity”, the initial statements revolve around migration and identity structure.²⁵³ The migration by Māori to Aotearoa then the colonial migration to Aotearoa created a “collision” of worlds which allegedly shaped Māori identity.²⁵⁴ However, author Dean Mahuta felt it necessary to “integrate aspects of a new world” into their own. Thus, “Māori identity continued to

²⁵³ Dean Mahuta, “Māori in Video Games - A Digital Identity,” *Te Kaharoa* 5, no. 1 (October 31, 2012), <http://tekaharoa.com/index.php/tekaharoa/article/view/122>, 126.

²⁵⁴ Ibid.

grow, to develop, to evolve”²⁵⁵ by way of their own autonomy. Māori tattoo practices such as “tā moko”²⁵⁶ and the “native deity” Rongo exist in *The Mark of Kiri*.²⁵⁷ However, these “markings” are named and used as a method to unlock achievements in the game. *Brink*, another video game featuring Māori developed by Bethesda, “covered themselves culturally” by using the term “kirituhi”²⁵⁸. Using this specific term instead of tā moko is exemplary of what was culturally appropriate, it showed that the developers invested in deep care to research. However, we must constantly immerse ourselves into these spaces “with culturally appropriate indigenous ways of knowing.”²⁵⁹ In other words, it is important that we continue to engage in into these digital spaces and infuse them with “appropriate cultural knowledge and epistemologies” in order for us to have control over how our own semiotic codes and “digital identity is formed.”²⁶⁰

In the opening discussions about United Sugpiaq Alutiiq, the author mentions that indigenous youth “mimic the dress of hip-hop artists” and “spend countless hours playing video games.”²⁶¹ It seemed natural that “video games” became another strand

²⁵⁵ Ibid., 127.

²⁵⁶ Ibid., 129.

²⁵⁷ Ibid., 130.

²⁵⁸ Ibid., 131: “The term used by Māori tattoo artists for the art form, particularly when tattooing someone who isn’t Māori. Kirituhi is without meaning, it is without whakapapa, or genealogy, it is not tā moko, but is body art..”

²⁵⁹ Ibid., 131.

²⁶⁰ Ibid., 133.

²⁶¹ Leslie D. Hall and James Mountain Chief Sanderville, “United Sugpiaq Alutiiq (USA) Video Game: Preserving Traditional Knowledge, Culture, and Language,” *Educational Technology* 49, no. 6 (2010): 20–24, 21.

for traditional knowledge and Sugpiaq Alutiiq²⁶² language to thrive. However, much to the dismay of the Native people, the developers of the “United Sugpiaq Alutiiq (USA)” video game attempted to be the dominant culture and steal “the right to define the experiences of the disempowered.”²⁶³ Contention persisted, the “cross-generational and cross-cultural collaboration”²⁶⁴ came to a stand-still. The Native community was forced to inform the developing team through “explanations” and “readings” to parry the “hegemonic” statements and actions made by those steeped in the dominant Western culture.²⁶⁵

As development progressed, a final game was achieved; there seemed to be a cross cultural compromise. In the compromise, the gamers used natural phenomena and created items important to the “traditional subsistence life-style of their people.”²⁶⁶ One of the key features was to keep a journal of natural phenomena and items of subsistence relevant to certain names. As a stark alternative to the hegemonic trope of colonial quests, the journey of the game focused on “traditional knowledge, environmental concerns and health issues.”²⁶⁷ This simulation was a non-invasive way

²⁶² A group of Pacific Yupik, or Southern Coastal Alaskan Natives.

²⁶³ Hall and Sanderville, “United Sugpiaq Alutiiq (USA) Video Game.”, 22.

²⁶⁴ Ibid.

²⁶⁵ Ibid., 24.

²⁶⁶ Ibid., 23.

²⁶⁷ Ibid., 22.

to explain the “historic policies and social issues”²⁶⁸ that led to the near extermination of Native cultures and languages.

Ho‘omau?: Continue?

The discussion about colonial narrative in video games that depict Hawai‘i has primarily expired. If one should continue, the narrative will shift towards building a protocol for a Hawai‘i video game. The protocol is initiated by posing a pointed question: **“Is there a difference between video games about Hawai‘i and a Hawai‘i video game?”** Player 1 nodded in agreement that a game **about** Hawai‘i has the capacity to project “foreign view” because it has the great potential to portray “desecration of our culture.”²⁶⁹ Player 2 felt, that a video game **about** Hawai‘i would most likely include “convenient utilization”/“appropriation.”²⁷⁰

When asked, **“How well do you believe the video games you’ve played depict Hawai‘i?”**, Player 2 with winced eye stated, “They perpetuate this perspective, askew as it may be of our ‘āina.” Player 2 then stated that “I think intent is very important, especially when it comes to ho‘okupu. What is the intended result, what is the intended action, what is the intended makana?” Player 2 continued, “What you’re doing, what you’re giving, all of that [should be] kūpono.”²⁷¹ Player 1 noted the personal inability to depict Hawai‘i. However, Player 1 stated that video games project what

²⁶⁸ Ibid., 24.

²⁶⁹ Player 1, Sample Talk-Story Session.

²⁷⁰ Player 2, Sample Talk-Story Session.

²⁷¹ Ibid.

Hawai'i has become. Specifically, Player 1 referenced the change Waikīkī has undergone to be similar to the image depicted in *Barbie*. Player 1 reflected, "when I play it and I think about it, it's sad because it's like it's kind of true." Player 1 felt that the capturing and framing of Hawai'i was a "place where they can like just insert" their own ideas into our own console/mind. Player 1 contended that our home had become synonymous with the "the tourist industry" so much so that "we see these games projecting it too." With a reluctant shutter, Player 1 sighed when saying that "We struggling to stay alive, but we staying" and further reasoned that video games were "real" for them but "not real for us kānaka."²⁷²

When asked **"Would you like to have an influence on how Hawai'i is represented in video games?"**, Player 2 initially rejected the notion. However, after more introspection, Player 2 realized that it would not be done solely for the self. Player 2 suggested that "In just one analysis of the word au, current, also myself, the current iteration of kūpuna before me and mo'opuna after me. . . That's still not all of us. There's so many more of us and we need to open that up." Player 2's participation to influence how Hawai'i might be represented would be contingent upon the ability "to bring the voices out that should be heard."²⁷³ Player 1 stated, "I would love to see a (Hawai'i) video game made." Player 1 felt that because of the impact on "kids", "young adolescence" and "youths'" lives, there should be "video game[s] tailored" to our own mo'olelo. Player 1 feared that an opposing "impact" could result by showing youth the

²⁷² Player 1, Sample Talk-Story Session.

²⁷³ Player 2, Sample Talk-Story Session.

“foreigner’s version of Hawai‘i.” Player 1 revealed that the power of foreigners controlling our own mo‘olelo was “really scary” and “dangerous. Player 1 pleaded for a game that showed “the truth” because the bulk of the games available caused worry. Player 1 went on to imagine a world where “we replaced all their [foreigners’] games that have been released,” then play games which view “Hawaii for real.”²⁷⁴

When asked **“Does playing a video game in ‘ōlelo Hawai‘i interest you?”** Player 2 stated that “the answer no matter what is yes, whether that is a game about Hawai‘i or a Hawai‘i video game.”²⁷⁵ Player 2 further elaborated that “I’d like to experience what’s being said about us. What words are being used, cause words are more than just words. I ka ‘ōlelo no ke ola, i ka ‘ōlelo nō ka make.”²⁷⁶ Player 2 then proceeded to state that “In this reaction too, the assumption that a game in ‘ōlelo Hawai‘i would be a Hawai‘i game as we discussed [would] probably be amazing.”²⁷⁷ Player 1’s interest peaked when the question was posed and stated, “yes, it interests me because some people don’t even know we have a language”; Hawai‘i “has a language, like it’s really a thing.”²⁷⁸

When asked **“Would you like to see a Hawai‘i video game?”**, a chill in the room strengthened as Player 2 readied to speak. As the interviewer, my senses were all heightened and attentive. Player 2 profoundly stated that a Hawai‘i game by definition

²⁷⁴ Player 1, Sample Talk-Story Session.

²⁷⁵ Player 2, Sample Talk-Story Session.

²⁷⁶ Ibid.

²⁷⁷ Ibid.

²⁷⁸ Player 1, Sample Talk-Story Session.

on a personal level would be a game “by the people of the people of this place whose ancestors are from here, who have a deep understanding of all that they have done.” Player 2 felt that mo’olelo in the form of video games would be “effective in engaging people,” and in order for mo’olelo to exist in a continuum “We need to be in control of our stories in every aspect, in how it is written, in how it is told, and how it is portrayed in the sense of video games too.”²⁷⁹ As the ambience of television whirled, Player 1’s voice seemed to dim the lights in the room. With a smirk, Player 1 expressed “I would love to see [Hawai’i] video games” because of growing tired of seeing “garbage video games.” Player 1 further described a game that was different from those “made from people who doesn’t [don’t] even know what’s going on”, “from people who probably hasn’t [have not] even been here.” Player 1 felt that the game designers were “amplifying” and projecting their own view of Hawai’i by “coding” “terrorists and the military” into our mind. “We need one”, Player 1 contended.²⁸⁰

Na ka ‘ōiwi o Hawai’i nei no Hawai’i nei: Hawai’i Neitives developing for all of Hawai’i

We need to continue to develop our own pā’ani wikiō, it is the truth. A pā’ani wikiō Hawai’i made by Hawai’i nei-tives is our kuleana. It is our kuleana because we have seen the detrimental, oppressive effect of others being in control of our narrative. We are growing. When I first started researching this project only two pā’ani wikiō Hawai’i existed. Now there are three released and two in-progress. We are emerging in Indigenous technologies and territories; we will continue to do so. By using other Indigenous models for developing video games, we can realize that the

²⁷⁹ Player 2, Sample Talk-Story Session.

²⁸⁰ Player 1, Sample Talk-Story Session.

experience of colonialism is not isolated to video games: our subjugation has been imprisoned by foreigners whose cultural drive-bys have captured, imaged and imagined Hawai'i as a place void of our own voice and our own identity. We are not latent, silenced, secondary voices; we are omnipresent in Hawai'i nei. Creating spaces with emergent traditional identity or ea is necessary for us to decolonize.

-Ho'opulapula Lāhui Hawai'i: Rehabilitative Intervention Theory for Hawai'i-

Thesis One

Kai nō kāmau iki nō kō kākou ea,
 Hānai 'ia kēia a momona i ka waha hewa,
 Aia a kau ka pe'a, holo ka wa'a,
 'o ka 'ilau hoe ke ea a ka lāhui kānaka,
 mai ke kai mai, 'o ia iholā ka 'o ia 'i'o,
 a kahiko i liko ka pua ali'i a kau a kani ko'o, hele mai nō,
 'Auhea 'oukou!
 Huli ka lima i lalo 'o ka lo'i pō'alima,
 'o ia kō kākou e mahi'ai, ka 'ai mane'o a nā atua e 'ai ai,
 ke kumulā'au mākaukau mai nei kākou i ka hana kaua
 ho'olei i ka lei niho palaoa.
 Aia i ala i ka hāku'i a ka hālāwai ke ea a ka lā pēia pū ta mahina,
 'a'ole a'e kākou e inoa 'ālina,
 kū kilakila i kau ka hāli'a
 see I grew up partyin, drinkin 'ōmole ka'au,
 tryna find kinolau, i loko o nā ko'olau,
 But they been here all along, in the kaua we prolong,
 Throwback Verse Day, ola i kēia song,
 E nā mamo a Kauauanuiamahi,
 Mess with my welo 'ohana yeah, that's highly unlikely,
 Kia'i noho my body both daily and nightly,
 'a'ohe haki 'o kēia 'ike ku'una,
 waha manō a'ela kākou kū i ke kupua,
 On these colonial blocks we keep baggies in socks,
 They don't see us kupa 'āina,
 Dem boys skraaaa,
 cultural driveby we shot,
 Do it without our permission,
 we matchin description,
 no get our 'āina prescription,
 e nā mauiauhonua o kēia au,
 nānā maka, kilokilo, 'a'ole e hāmau,
 o lilo loa i pio o ka lo'i pa'ahao,
 let your kūpuna live through you and hāloa say Wow!
 Cause we all just tryna stay kānaka conscious,
 Kāmau for the ea until we all conscious,
 Open your piko 'ī, not just the peripheral,
 My 'ālelo le'a would open up any piko 'ō,
 So your kūpuna enter you,
 keiki too through your piko 'ā,

Kauluwela ka moana i nā 'au wa'a kua,
 Aia i ala ka pua kūlewa,
 Eō mai e ka po'e nalukai, nu'a mai,
 E kolonaio mā 'a'ohe ou hope e ho'i 'ku ai,
 Holomoku ke aloha, he waha, he o'a,
 E kai noho hewa make i kīolaola
 Lei 'ia Kohala, ho'okahi niho palaoa,
 He lei milimili nō ka'u keiki pūlama,
 E ala ē ka 'Ī, nā ihu pī,
 E ala ē ka Mahi, nā kia'i ahi,
 E ala ē ka palena, nā makani e 'ena
 E ku'u Hawai'i kū ha'aheo
 E kini o ke 'kua, eia a'e ka 'ulāleo,
 E 'eu, e 'oni, e 'īnana
 E nānā mai i kāu pulapula
 eia kou tuha ola polapola
 'Āmama ua noa!

Thesis too

From the time we made contact with the western world, we have had oppositional perspectives on indigenous text-style management. Our mo'olelo and 'āina that was passed down genealogically like DNA eventually became distorted because some of our ancestors were led to understand our knowledge systems as dangerous through the colony. This distortion and alienation made traditional normative cultural practices anomalies that imparted a process by which our colonization was able to seep into every aspect of Indigenous lifeways. Non-indigenous bodies possess philosophies which portray themselves as the main character in the political game system: all Others are simply latent terrestria in their view. This ludic contract structures then normalizes the colonial game.

We are now moving passed reactionary hegemonic tropes towards sovereign thinking because our power and agency was stolen from us. We have crossed multiple levels of struggle which attempted to bring our 'āina into extinction via Hawai'i

oppression. Our Nei-tive body systems were for extended periods of time reactionary to our recent experiences instead of re-searching and re-understanding our older ones to level-up. We now continue to emerge, ea, into different realms to evade capture using the lyrical initializing codes of mo'olelo from our own people to inform and understand sovereignty as relative to our ancestral/terrestrial experiences.

Instead of refusing the tugs of our ancestors on our na'au, we now seek practicum to master ceremonies like kapu kai to let go of the deities who wish to silence and harm us. Our current iterations of text-knowledge and text-styles rhythmically sample our cosmogonic genealogical connection to the mo'olelo cypher. In order to pale the oppressive ludic nature of academ(ed)ia by non-Indigenous, we must emerge and claim the new iterations of text-knowledge-y of game-scapes like other Native people have done.

The highest form of critique is creation; we assert sovereignty through our own refusals. The Hawai'i game console emerged through the womb of Papahānaumoku, and Wākea's pulapula bequeathed these islands. Different development companies have created games which occupy the repository of shelves in the game stores throughout Hawai'i. As time has progressed, we often forget and neglect vintage games developed by indigenous people prior to the attraction of the colonial development companies. Although there exists a flux in game development by Indigenous, there continues to be publishing done by colonial development companies. We, Nei-tive people, are now re-emerging into the Hawai'i game-scape by developing companies that supply mo'olelo iterations to the masses. This intervention of Neitives developing for Hawai'i nei is an iteration of pulapula and ea that gives the ancestral gamers the

opportunity to guide and instruct us, the hāme'e, into what 'ikena Hawai'i is in Ke Ao Hou. We are now wa'a kaulua using 'ilauhoe of past and future to navigate today's waters.

Thesis Tree, He Ao Hou

Recently in Hawai'i nei, there was a workshop titled "He Au Hou: Telling Mo'olelo through Video Games" sponsored by Kanaeokana, IIF and Abtec.²⁸¹ The IIF and Abtec teams have years of experience in video game development. The two groups are partially made up of *Kanien'kehá:ka* (Mohawk) and French-Canadians from Tio'tia:ke (Montreal, Québec). The objective of the workshop was to show a continuum of mo'olelo across generations. I was chosen amongst a group of entrants to participate and become part of the team that would develop a Hawai'i-centric mo'olelo based pā'ani wikiō named *He Ao Hou*. After an initial week of skill development and classes, the group came to be known as Nā 'Anae Mahiki, or The Flying Mullet Fish. I suggested this name to represent O'ahu people ('anae) ascending into different realms: from water to air. The name was sampled from a mo'olelo named Mākālei that I spent time reading in a graduate level 'ōlelo Hawai'i class.²⁸²

Bearing in mind the colonial nature of narrative that exists about Hawai'i specifically, the Nā 'Anae Mahiki team jointly came to the consensus that our game would not be about colonizing other places, but about sharing 'ike in places that ea mai

²⁸¹ "Skins 5.0," Commercial Blog, *Skins 5.0*, accessed August 2, 2017, <http://skins.abtec.org/skins5.0/>.

²⁸² Samuel Keko'owai, "Mākālei, ka lā'au pi'i ona a ka i'a.," *Ka Nupepa Kuokoa*, Kekemapa 7, 1922- Pepeluali 1, 1923, sec. MAKALEI, KA LAAU PII ONA A KA IA.

ke kai mai. Playing with the concept of navigating emergent spaces, we came up with the idea to make a game where Indigenous practices exist in the future: Hawai'i in space! The next discussion we had was how to develop kaona in a game. While some other 'ōlelo Hawai'i practitioners felt it would be better to use specific 'ōlelo no'eau to explore in-depth kaona, I suggested that the images and experience of the pā'ani wikiō were the pedagogical kaona. We literally code-in 'ōlelo Hawai'i practices and mo'olelo. The game which can be played in either 'ōlelo Hawai'i or English operates only because of 'ōlelo Hawai'i codes. Coding 'ōlelo Hawai'i necessitates and sustains the language in new in-digi-nous tech-territories. This 'ōlelo Hawai'i coding perpetuates the use of our language while continuing to help it grow. Rather than exploiting and appropriating mo'olelo without extensive research of visions of the spaces, we brought akua and their kinolau from famed mo'olelo into the digital space.

```
public Animator hiiakaAnimator;
public int roundDelay;
public GameObject ohia;
public HuiOhia[] naHuiOhia; //The groups of Ohia (na = plural the), (hui = group)

AudioHandler.Instance.soundEffect.Play ();
//ohia.SetActive (true);          //Bloom ohia when you pass a round
Debug.Log ("Dance Controller growing flowers");
StartCoroutine(naHuiOhia[currentRound].Grow()); |
currentRound++;
```

Figure 8: "Hui 'ohi'a Initializer" from Nā 'Anae Mahiki, *He Ao Hou*, Microsoft Windows, OS X, 'ōlelo Hawai'i, English (Nā 'Anae Mahiki 2017). Screen Capture by Author.

In the game, the player takes the role of an androgynous character in a space suit, whose family lives in a space-ahupua'a. The player with a twin sister, Lehua, are the grandchildren of a kilo who becomes sick. Lehua goes on a journey to become a kilo and the player goes in search of Lehua imparting 'ike in different ao while traveling

on the player's own space-wa'a. The player experiences familiar akua and their kinolau in new spaces. This concept was based on perpetuating an 'ōlelo no'eau, "Nāna i waele mua i ke ala, mahope aku mākou, nā pōki'i": *He [or she] first cleared the path and then we younger ones followed.* Said with affection and respect for the oldest sibling (*hiapo*).²⁸³ The hiapo, in this case, is Kamo'oinānea who has guided us in finding emergent realms of honua in different spaces.



Figure 9: "Space Wa'a" from Nā 'Anae Mahiki, *He Ao Hou*, Microsoft Windows, OS X, 'ōlelo Hawai'i, English (Nā 'Anae Mahiki 2017). Screen Capture by Author.

²⁸³ Mary Kawena Pukui, 'Ōlelo No'eau: *Hawaiian Proverbs & Poetical Sayings*, Bernice P. Bishop Museum Special Publication ; (Honolulu, Hawaii: Bishop Museum Press, 1983), 247.

In different ao, the player encounters Pele, Hi'iakaikapoliopole and Kamapua'a. A cultural trope of video games that have a strong narrative enhances the ludic contract or game play. This game is special because ludic movements made by the player in the game impacts the game community. The player helps multiple Hawai'i communities, and the community aids the player rather than perpetuating rhetorical tropes of taking, stealing and gentrifying 'ike. In the realm of Pele, the player learns to hula from Hi'iaka directly.



Figure 10: "*He inoa nō Hi'iakaikapoliopole*" from Nā 'Anae Mahiki, *He Ao Hou*, Microsoft Windows, OS X 'ōlelo Hawai'i, English (Nā 'Anae Mahiki 2017). Screen Capture by Author.

Within the Kamapua'a realm, the player throws kukui nuts at his eyes because Kamapua'a is in a dream state destroying his lo'i pō'alima; it is intended as a joke I made about "staying woke." It was intensely rehabilitative to vision and create

subsistence components of our culture in a pā'ani wikiō. We see kalo which connects us genealogically to the stars and earth; the lehua flower is a reminder of our own lives as kaulana pua and i'a to think of protocol for subsistence living. We use our mo'olelo to inform us as we always have to navigate our way to our akua, away from colonialism even in the future. The whole point of the androgyny of the character is that any Hawai'i, kāne, wahine, māhū, keiki, 'elemakule, everybody and I mean every Hawai'i can imagine themselves in the future.



Figure 11: “Stay Woke” from Nā ‘Anae Mahiki, *He Ao Hou*, Microsoft Windows, OS X, ‘ōlelo Hawai‘i, English (Nā ‘Anae Mahiki 2017). Screen Capture by Author.

It was very relieving and exciting that the teams from elsewhere did not attempt to slow, direct or control our narrative. It felt really empowering to have autonomy based in our own mo'olelo. Where some other Native creators had to compromise 'ike with

non-indigenous developers, we had the opportunity to learn their techniques to make pā'ani wikiō. The bulk of the creation came in the form of developing game-design, level-design, mo'olelo design, sound-design by Neitives and Natives. The final polishing of the game was finished on fall equinox, a sign of what was to come. This ally-ship helps us to navigate decolonial futures in different technologies. After the release, I have been asked to be a consultant on the two projects in progress for pā'ani wikiō. One at Ke Kula Kaiapuni 'o Ānuenue, my own immersion school as a youth; and one which was released by the University of Hawai'i at Mānoa. I plan to continue and make my own pā'ani wikiō as well!

Table 4: Pā'ani Wikiō

Theme & Duration of Impact	Pā'ani Wikiō Hawai'i	Developer & Release Date
Wai Practicum, 20:00 – 30:00	<i>Waiwai</i>	Halepili 2017
Mo'olelo in Flux, 20:00 – 30:00	<i>He Ao Hou</i>	Nā 'Anae Mahiki 2017
Mo'olelo in Flux, 20:00 – 30:00	<i>Kamehameha</i>	Ke Kula Kaiapuni 'o Ānuenue 2018
Mo'olelo in Flux, 20:00 – 30:00	<i>Pili</i>	Studio Moemoeā 2018
Pre-K education via 'ōlelo Hawai'i, 20:00 – 30:00	<i>Feed Me!</i>	Edutainment Resources Inc. 2015

Glossary

Decolonial Futurity	The motive and capacity to imagine then create a decolonial future by embodying the past to prepare for the future today.
Languascape	Language and Landscape as the same entity.
Ludology	A methodology of studying video games through play as oppose to the study of video games through narrative.
Neitive	Neitive is the almagation/fusion of the terms “nei” and “native.” The term nei is often a signifier of somebody who is in a place. For instance, Hawai’i nei for somebody who is currently in Hawai’i.
Remixology	Derived from the term “remix”, remixology is the practice of sampling work which has been put forth and adding content to it.
Sample	A terminology used to reference the semiotic meaning of another term. An example of a Hawai’i sampling is Kaulana nā Pua a famed song in Mele Hawai’i that Sudden Rush a Hawai’i Hip-Hop group sampled and added their own flavor to.
Stay Woke	Derived from the phrase “Stay Awake”, stay woke is a Hip-Hop term used when telling another person to stay informed and attentive. It also bares a striking resemblance to the ‘ōlelo Hawai’i phrase ala.

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